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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers,

Machine Knitting Monthly is now ten years old and what better time than April to start, not just another year, but a new decade?

Ten years have brought many changes, some good, some bad, so our second decade begins with a machine knitting "community" that is now smaller but more "high-tech". Electronics have widened the possibilities and scope of machines, enabling knitters of just average skill to design and make more advanced garments, but the shrinking market has seen the disappearance of many a knitter's local source of supply and service.

At MKM we aim to keep you in touch - with innovations and supplies and with other knitters - so let's look forward together to another decade of enjoyable knitting.

Our birthday present from Wendy Phillips is a motif of a party-going bear - a great stand-by for children's celebrations - and she has a book offer too in **Picture Knitting**.

Then it's **Over to You**, Sylvia Wynn, for expert advice of Swiss darning and a special offer price for embroidery kits of a pair of pheasants. Readers in the South West should take the chance to win tickets for the Southern Knitting and Needlework Exhibition (details page 42).

Welcome back to Pam Turbett, who has a very adaptable design for a body warmer in **Cut and Sew** and to Anne Kent who has her designing eye on lemons, at the start of a new series for **Art and Design**. **Brother John** is missing this month but John Blakeman will be back to complete his series on the lace carriage in the next issue.

Happy Easter.

Sheila

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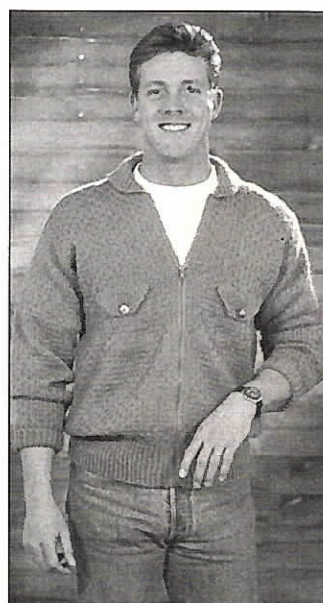
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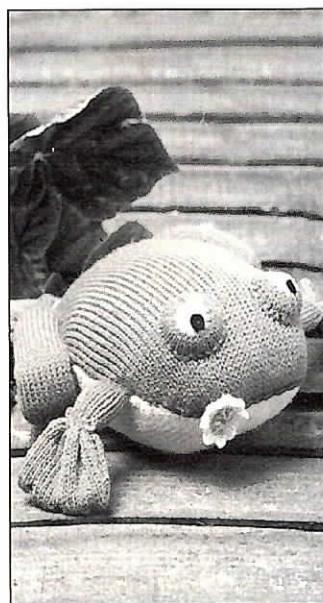
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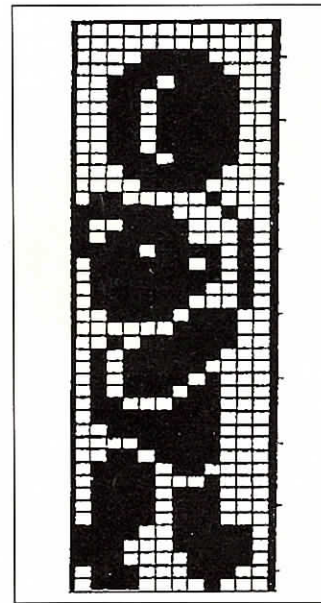
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This month's patterns were photographed with
the following accessories:

Page 9: Trousers, FREEMANS. Earrings,
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Page 16: Jewellery, LIBERTY.

Page 33: Skirt, FREEMANS. Jewellery, C&A.

Page 37: Cap, CALVIN KLEIN. Jeans, NAF NAF.

Page 45: Trousers, NEW LOOK. Earrings,
H. SAMUEL.

Page 52: Jeans, LEVI. T-shirt, RALPH LAUREN.

Page 56: Jeans, RICHARDS.

Page 65: Shirt, RALPH LAUREN. Jeans, LEVI.

Page 69: Jeans, LEVI.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5.

PATTERN MAKING

As a companion to her earlier book, **Meg Tillotson** has now completed **More Pattern Making for the Machine Knitter**. Whereas the first book covered patterns based on a basic rectangle with set-in sleeves, the sequel moves on to patterns with raglan and dolman sleeves, dresses, coats and jackets. Included are patterns for circular knitting and additional collars, necklines and hoods. Grading to a range of sizes and alterations for specific figure types are also covered as is the placing of patterns on a charting device.

If you are the kind of knitter

who wants to knit a variety of garment shapes, or to be able to translate any fashion or style that takes your eye, to your knitting machine, this book is for you.

It is well-illustrated with diagrams and sketches and is available direct from Meg by mail order, price £7.00 including p&p. Should you want both books (the new one builds on the basic block patterns of the first book), the price is £13.50 including p&p. Order from:-

Meg Tillotson
6 Court Close
Horfield
Bristol BS7 0XH.

COURSES IN NAILSEA

Diane Bennett, who writes our "Oh Brother" articles on Brother machines, will be running a series of tuition courses in Nailsea, Avon during spring and early summer. These courses will include DesignaKnit, Brother electronic machines, the garter carriage and also the Hague linker.

Nailsea is a few minutes drive from the M5 and is easily accessible by coach and rail. Why not treat yourself to a break and some expert tuition? For more details, contact:-

Diane Bennett
9 Huntley Grove
Nailsea
Bristol BS19 2UQ.
Tel: 01275 810067.

ON THE MOVE

Hartington Yarns, who have been supplying yarn by mail order for 15 years, are moving premises. From 1st April, 1996, all their yarns will be displayed at the shop of a leading hand knitting specialist, J.M.Wools whose address is 63/67 Sitwell Street, Spondon, near Derby.

Visitors will always be welcome during opening hours and there is a car park available. Coaches can be accepted by appointment. You'll find J.M.Wools six or seven miles west of junction 25 on the M1 and just off the A52 to Derby.

If you are in the area, call in and see Hartington's range and its specialities - Mayfair fine ply acrylic and wool, fine and 4-ply crêpes and the Jandis brushed bright acrylic.

DESIGNAKNIT OFFER

Soft Byte have a special offer for anyone who owns a **Clwyd Technics System 90 Into-shape** program and would like to exchange this for DesignaKnit 6 for Windows.

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Fax: 01691 828195.

Alternatively, contact your local DesignaKnit dealer who will be able to give you full information.

BUSMAN'S HOLIDAY

Last month we had a knitter's report of a very happy week spent knitting and relaxing at the Warner's Centre, Alvaston Hall in Cheshire. The event was organised by Co-op Holidaycare and we now have details of this year's Knitting Week.

Again, it will take place at **Alvaston Hall**, this time between **7th and 11th October**. The cost of the holiday is £165 which includes half board, excellent accommodation, day and evening entertainment and the use of the leisure centre. To keep non-knitting companions amused, the centre offers bowls, golf, a driving range, snooker and several other activities.

Meanwhile, the knitting is organised by Diane Bennett and other lecturers will include Iris Bishop, Ann Brown, Kate Arklay and John Blakeman. Lectures, workshops and specialised tuition (including Brother and Silver electronic machines, Passap and DesignaKnit) will be on the programme, as well as two evening fashion shows. For more details or a booking form, please contact Co-op Holidaycare, telephone number 0161-832 7890.

NEEDLECRAFT FAIR

The Spring Needlecraft Fair is traditionally a London event and it will be held this year at Olympia 2, from 11th to 14th April.

Then the show will head north to become the first Northern Needlecraft Fair, to be held from 16th to 19th May at the Great Yorkshire Showground in Harrogate.

These fairs are for enthusiasts of cross stitch, needlepoint, embroidery, patchwork and lacemaking. There will be supplies to buy, wonderful examples of these crafts to

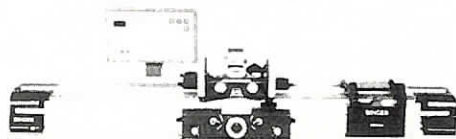
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CUT AND SEW

Last month we gave details in Club Line of Pam Turbett's Cut and Sew Courses, to be held at Alston Hall, Preston. Now, looking ahead, we have details of some other dates which Pam has added to her autumn schedule and, if you turn to her Cut and Sew article in this issue, you will see just how successful her techniques are. Nothing could be more creative than making the fabric as well as the garment, so why not join one of the courses to see how it's done – professionally?

Monday, 7th October –

Friday, 11th October

The Old Rectory
Fittleworth, W. Sussex.
Tel: 01798 865306

Cut and Sew Garment-making Course

Three and a half days to

make the garment of your choice. You should bring pre-knitted fabric and sewing machine.

Friday, 25th October –

Sunday, 27th October

Wansfell College

Epping, Essex.

Tel: 01992 813027

Techniques for Cut and Sew

A weekend devoted to learning and practising methods of preparing, stabilising, seaming and sewing home-knitted fabrics.

Friday, 22nd November –

Sunday, 24th November

Dillington House

Ilminster, Somerset.

Tel: 01460 52433

Techniques for Cut and Sew

As above. Both courses cover zips, pockets, buttonholes and so on for a beautifully tailored garment.

For further information and enrolment, telephone the places indicated or call Pam Turbett on 01730 893654. Following enrolment, instructions on preparation and necessary equipment will be provided.

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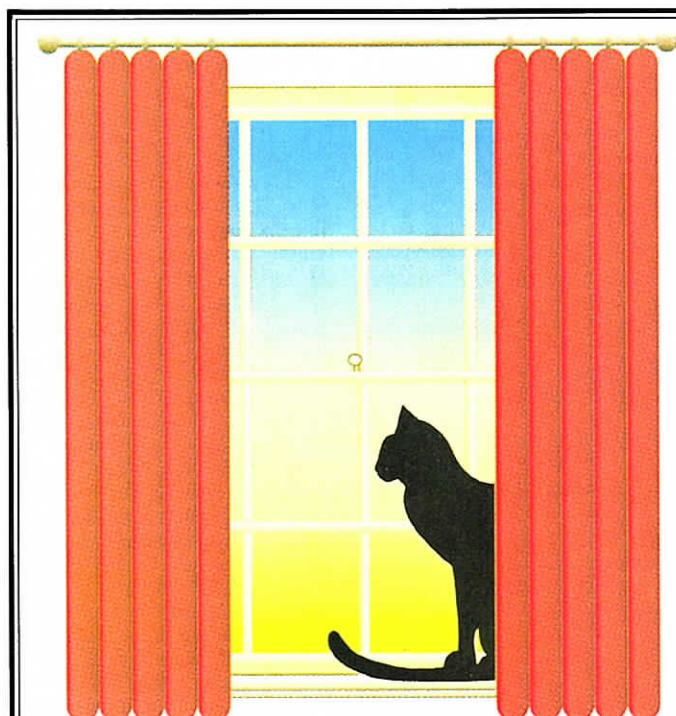
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Designed by

FRONT

With carriage at right, arrange over 158 [164, 170, 176] Ns at centre of machine for 2x1 rib. Using MT-3/MT-3 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Using MT+2/MT+2, K 2 rows. Using WY, K a few rows and release from machine. Push 170 [180, 190, 200] Ns at centre of main bed to WP. With carriage at right and wrong side facing, replace sts evenly on to Ns. Unravel WY. Set RC at 000. Using MT and MY, cont working from diagram until RC shows 160 [172, 184, 194].

SHAPE ARMHOLES

(See knitting note 1.) Set RC at 000. Cont working from diagram until RC shows 092 [092, 098, 098].

SHAPE NECK

Push all Ns at left, plus 7 Ns at right of centre 0 to HP and cont on rem sts for first side. K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. * Push 2 Ns at neck edge to HP, K 2 rows. Rep from * twice more. RC shows 102 [102, 108, 108]. (See knitting notes 2 and 3.) ** K 2 rows. Dec 1 st at neck edge. Rep from ** 3 times more. K 4 rows. Dec 1 st at neck edge. K 20 rows. Inc 1 st at neck edge. *** K 3 rows. Inc 1 st at neck edge. Rep from *** once more. (See knitting note 4.) Cont straight until RC shows 143 [143, 149, 149]. Using MT+5, K 1 row. Cast off rem 46 [49, 52, 55] sts with a latch tool. With carriage at left, reset RC to 092 [092, 098, 098] and shape left side of neck to correspond with right side. Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

BACK

Work as for Front to armholes.

SHAPE ARMHOLES

(See knitting note 1.) Set RC at 000. Cont working from diagram until RC shows 123 [123, 129, 129].

SHAPE SHOULDERS

Push 6 [9, 2, 5] Ns at opposite end to carriage to HP on next 2 rows and 4 [4, 5, 5] Ns on foll 12 rows. RC shows 137 [137, 143, 143].

SHAPE NECK

Push all Ns at right, plus 10 Ns at left of centre 0 to HP and cont on rem sts for first side. Cont to push 4 [4, 5, 5] Ns at shoulder edge to HP on next 3 alt rows and at the same time, K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. RC shows 143 [143, 149, 149]. Push shoulder Ns from HP to UWP. Using MT+5, K 1 row.

CABLED CASHMERE

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Maestro. (Yarn Guide No.11.)
1 x 350 g cone in Olive (MY).

GARMENT WEIGHT

Finished garment in first size weighs 250g.

The fibre content of this yarn is 50% Cashmere, 50% Wool. For further information about this yarn, please write to the following address:- Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [Medium, Large, Extra Large].

To suit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

35 stitches and 58 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

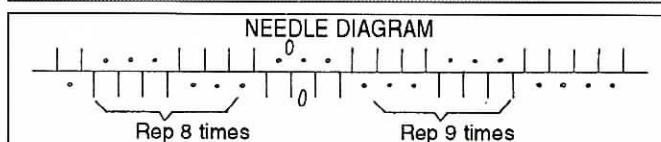
For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- On Brother machines, put the slide lever on 11 for the selvedge only.
- If following the instructions in Nina Miklin's books "Knit to Finish" books 1 and 2, work as follows:-
1. Armholes and top of sleeves - use '4 to 3 and back decrease' in Book 2, Part one, Chapter 2, Method 3, Page 7.
2. Front neckline - Book 1, Part One. The "Crucial Point" is at RC 102 [102, 108, 108]. Follow the instructions in Chapters 3 and 4, Pages 7 and 8.
3. Shaping with fully fashioned decrease - follow the instructions in Book 1, Part One, Chapter 5, Page 9 and Book 2, Part One, Chapter 2, Method 2, Page 7 - '3 to 2 and back decrease'.
4. Mark front neck edge at shoulder - Book 1, Part One. Follow the instructions in Chapter 6, Page 9.
5. Back neckline - Book 1, Part Two. At RC 143 [143, 149, 149]. Follow the instructions in Chapters 3 and 4, Pages 11 and 12 and mark between stitches 18 and 19.
6. Replacing the neckline - Book 1, Part Four. Follow the instructions in Chapter 2, Pages 14 to 16.
7. Latch tool cast-off - Book 1, Part Four. Follow the instructions in Chapter 5, Pages 18 and 19.
8. Joining collar seam - follow instructions in Book 2, Part Five, Sample 13, Step 1, Page 25 for approx 2 cm along the purl rows of the collar and then along the st st side of the collar up to the selvedge as for sample 06, steps 3 and 4 on page 19.

CABLE PATTERN

* K 5 rows. Cross 2 sts at right behind 2 sts at left on Ns 66, 67, 68 and 69 at right of centre 0 and every foll alt set of 4 Ns on main bed
** K 5 rows. Cross 2 sts at right behind 2 sts at left on Ns 59, 60, 61 and 62 at right of centre 0 and every foll alt set of 4 Ns on main bed. Rep from * twice more, then from * to ** once. These 35 rows form pattern.



Nina Miklin

Cast off rem 46 [49, 52, 55] sts with a latch tool. With carriage at right, reset RC to 137 [137, 143, 143]. Shape right side to correspond with left side. (See knitting note 5.) Push rem Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right, arrange over 71 [71, 77, 77] Ns for 2x1 rib. Using MT-3/MT-3 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Using MT+2/MT+2, K 2 rows. Using WY, K a few rows and release from machine. Push 86 [86, 96, 96] Ns at centre of main bed to WP. With carriage at right and wrong side facing, replace sts evenly on to Ns. Unravel WY. Set RC at 000. Using MT and MY, cont working from diagram until RC shows 176 [186, 196, 206].

SHAPE TOP

(See knitting note 1.) Set RC at 000. Cont working from diagram until RC shows 102 [102, 106, 106]. Cast off.

CABLE COLLAR

Join right shoulder seam. With carriage at right, arrange over 59 Ns at left and 70 Ns at right of centre 0 on each bed for full needle rib/double rib. 129 Ns on each bed. Using MT-2/MT-2 and MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for full needle rib/double rib knitting. Transfer sts as shown on needle diagram. Set RC at 000. Cont in cable patt. Using MT+5/MT+5, K 17 rows. Using MT-5/MT-5, K 18 rows. RC shows 35. Cont in rib without cables. Using MT-1/MT-1, K 25 rows. Using MT-2/MT-2, K 5 rows. Using MT/MT, K 1 row. RC shows 66. Transfer sts for st st. Using WY, K a few rows and release from machine. Push 48 Ns at left and 70 Ns at right of centre 0 to WP. 118 Ns. With wrong side facing, replace sts on to Ns decreasing evenly. Unravel WY. Using MT and MY, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. (See knitting note 6.) Using MT, K 1 row. Using MT+5, K 1 row. Cast off with a latch tool. (See knitting note 7.)

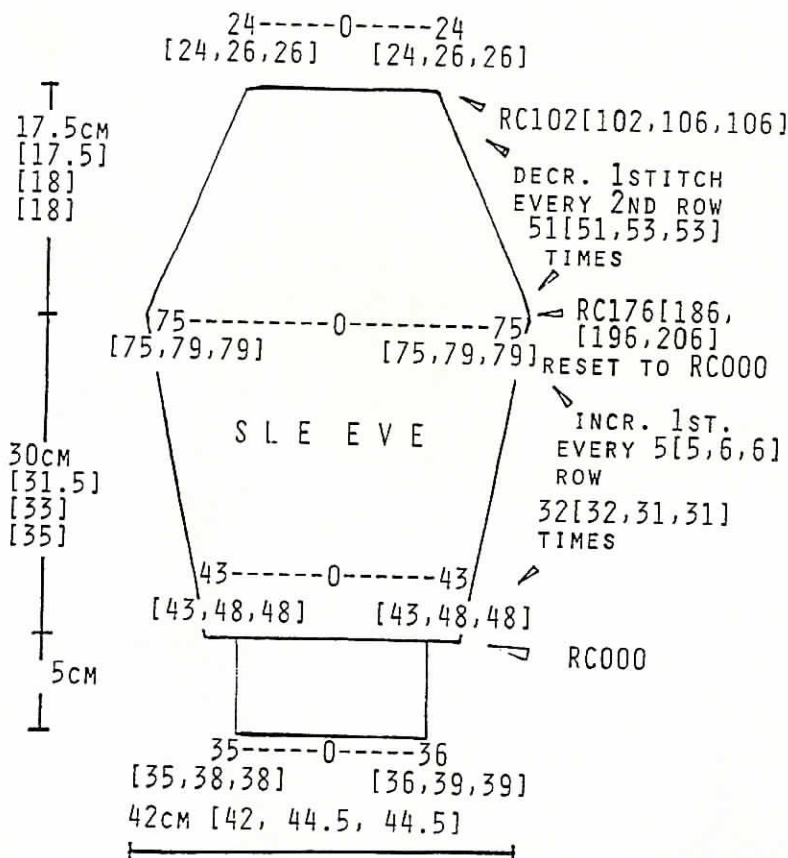
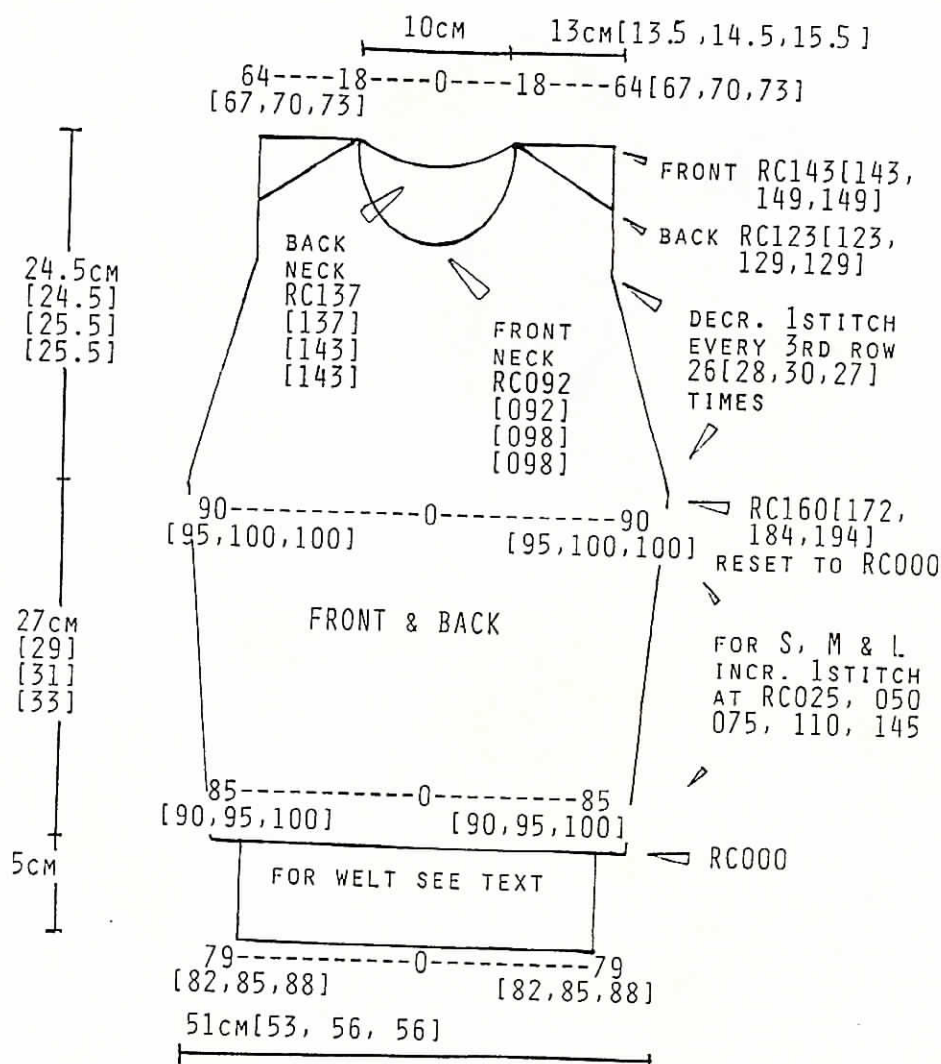
MAKING UP

Join the left shoulder and collar seam. (See knitting note 8.) Set in sleeves. Hand wash and steam iron garment. Join side and sleeve seams.

CARE INSTRUCTIONS

Hand wash in lukewarm water.





ARAN JACKET

We now have a picture of the cosy Aran-style jacket designed by Elaine Cater and Caroline Nelson, which we mentioned last month. The pattern incorporates garter carriage patterning with quick "cables" and the jacket is styled with a V neckline which has an unusual shoulder-width shawl collar, edged with a single cable. The pattern is suitable for Brother electronic machines with more than a 60-stitch repeat. There is also a version for punchcard, 900 and 910 electronic machines. It costs £2.50 plus 40p p&p. To save time spent marking out the pattern, a FB100 or DesignaKnit 5 disk is also available, price £2.50 plus 40p p&p. (Please state which version of pattern or disk is required when ordering.)

To order, send a cheque, made payable to Elaine Cater, to her at:-

29 St Leonards Road
London SW14 7LY.
Tel: 0181-876 5245.

Alternatively, send her a SAE for the mail order catalogue and price list.



FESTIVAL OF KNITTING

The Pearoom at Heckington, Lincolnshire, is a Centre for Contemporary Crafts and from 24th March to 5th May, will house a **Festival of Knitting**. This exhibition aims to promote contemporary knitting, both from established designers and new talent and to provide opportunities to learn and encourage participation in a programme of workshops and masterclasses which will run in conjunction with the exhibition.

There will be knitwear, accessories, sculptural and non-functional pieces and courses on "how it's done" with Jools Elphick for machine knitters, Yvonne Wakefield for hand knitters and Sarah Coulson on knitting and design.

Sunday demonstrations will include a couple by the Leicester branch of the Knitting and Crochet Guild and Sunday, 28th April sees the judging of the knitwear competition that is part of the festival.

There's no need to be a knitter to enjoy Kaffe Fassett's talk on "Glorious Colour" and John Allen and Sue Bradley pair up in a talk for machine and hand knitters.

The Pearoom is at:-

Station Yard
Heckington
Lincolnshire NG34 9JJ.
Tel: 01529 460765.



"ALL GOOD JOY COME TO YOU"

COMPETITION RESULT

That was the message hidden on the Christmas tree in our December '95 competition and there will be plenty of joy around when the winners receive their prizes from Hague Linking.

In the draw, the first correct entry came from Mrs S Summers who lives near Clevedon in Avon, so she wins a superb Hague Linker as a late "Christmas present".

For the runners-up, there are six of Hague's invaluable Swatch Boards which really are a joy. The "sticky burr" board holds a knitted swatch firmly flat with no curled edges and the tension can be checked with the right-angled centimetre rule.

The six lucky winners of the Swatch Boards are:

Mrs Bradshaw, Preston; Mrs C Edwards, Liverpool; D Gage, Frinton-on-Sea; Miss P Lee, Harrogate; Mrs J Palmer, Hanham, Bristol; and Linda Witson, Wooler, Northumberland.

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DESIGNER'S NOTEBOOK

LAMPSHADES

For the third article in his new series, Terry has designs on **lampshades**, with suggestions for knitting just the right shade for the room setting.

Terry Armitstead

Many people would consider the idea of a knitted lampshade with a certain amount of derision, conjuring up images of "twee" patterns from the thirties and forties or the more "crafty" versions of the sixties and seventies. The former being more at home in a "Barbara Cartland-esque" boudoir and the latter with the psychedelic flowered wallpa-

pers and lava-lamps of the period. (Now, of course, coming back into fashion.)

The main problem for us is that these patterns do not fit in with modern decorating styles, which tend to lean towards the total look with the colours and patterns of the wallpapers, curtains and other

furnishings already being coordinated for us by the designers. So hopefully, we can bring the idea of knitted lampshades bang up to date and consider those which will really fit into our interior decorating schemes. After all, we don't want to make something which looks fine on its own, but then stands out like a sore thumb once it is put into a room setting.

The first thing to consider is colour. Look at the major items in your room; furniture, carpets, wallpaper and so on. If possible, it is a good idea to make a small collage of paint colours, curtain fabrics, carpets and so on, so that you can take this with you when you go to buy your yarn. It's amazing how you think you've got the right colour fixed in your mind when you go to the shop, but once you get the yarn back home, it's a completely different shade! (No pun intended.) Making a collage won't be a waste of time either, since you can use it whenever you go to buy something for the room. An A4-size collage for each room doesn't take up much space to store and can easily be taken to the shops or added to as more things are included in each room.

Consider which colours you have in general. Neutral beige tones? Dark, rich greens, blues or burgundies? Or do you have fun primary brights, or some other colour scheme?

Then there are these other points to consider: Are you going to use a new frame or re-cover an old one? Next, comes the style of lampshade. Will it be a flat coolie hat, or tall and conical? What about the base? Should it be brass or pine, simple or ornate? After all, a bright red and yellow shade is not going to go with an ornate, baroque base!

When you have the answers to colour, shape

knitted fabric itself. Is it to be smooth and plain, geometric patterned, or perhaps a rib stitch?

You can help yourself to decide on all these points by looking at the fabrics you already have for curtains, furniture and cushions. Are they matt velvets, shiny brocades, or rustic textured weaves and tweeds?

Once you've decided on all of these, you are then ready to go and buy your yarn, armed with your room collage. First, don't forget to check your store cupboard in case you already have a suitable yarn. I know this rarely happens, but you never know!

To start working out the pattern, take the shape first. In most cases it is not practical to make a cover which smoothly fits the top of the frame as well as the bottom, since this will entail knitting a complicated shape. It is better to keep to simple squares or oblongs so that the fabric fits the bottom of the shade and is gathered at the top.

Then proceed as follows:

- 1) Measure the circumference of the base of your shade. We will call this A.
- 2) Measure the height of your shade. This we will call B.
- 3) Knit a tension square and press it.
- 4) Measure the stitches and work out the number of stitches per inch. We will call this C.
- 5) Measure the rows and work out the number of rows per inch. We will call this D.
- 6) Take A and multiply by C. This is the number of stitches to cast on.
- 7) Take B and multiply by D. This is the number of rows to knit.

Depending on the yarn and fabric knitted, you may want to knit a lining for the shade. Hold the tension square up to the light in order to see if you like the effect of the light shining through the fabric. If not, then you will need to add a lining after knitting the main fabric. Remember, also, that the

LAMPSHADES



which would then need to be bound with seam tape, or painted. Personally, I prefer a lined shade but I have included instructions for both types.

LINED SHADE

1) Knit the main fabric in one piece as in the diagram, then put half the needles (at opposite end to carriage) on hold. Knit the required lining length over remaining needles and cast off. Return the needles on hold to working position, knit the second half of the lining and cast off. Press, if appropriate and sew the sides of the main fabric together using mattress stitch, to form a cylinder.

2) Fit the patterned part around the shade, allowing the hem to hang down below the bottom rim of the frame.

3) Gather up the last patterned row of the knitting, using matching thread.

4) Push the lining down inside the top of the shade and join the lining seams.

5) Stitch the last row of the lining to the first row of the pat-

terned knitting, above the hem.

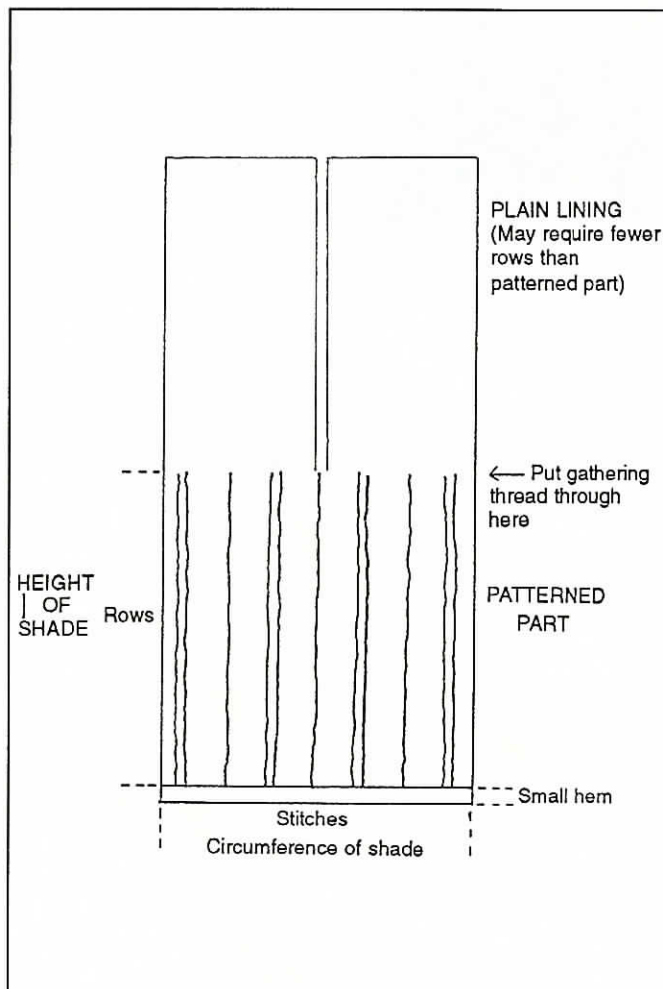
6) Arrange the gathers evenly at the top of the shade.

UNLINED SHADE

Knit as for lined shade to last row of patterned section. Then, do not cast off, but thread a length of main yarn through each stitch of the last row and remove from the machine. The stitches will not run if the yarn is threaded through every stitch.

Join the seam as in Step 1 above, then follow Steps 2 and 3. To finish, stitch the first row of the patterned piece to the bottom rim of the frame with the hem hanging down below the frame and then draw up the length of main yarn to gather the top of the knitting to fit the top of the frame. Stitch the gathers to the rim of the frame.

I hope you will now be able to make a lampshade that really does fit in with the rest of your room but do ensure that, as with all lampshades, the light bulb is kept well away from the fabric of the shade!



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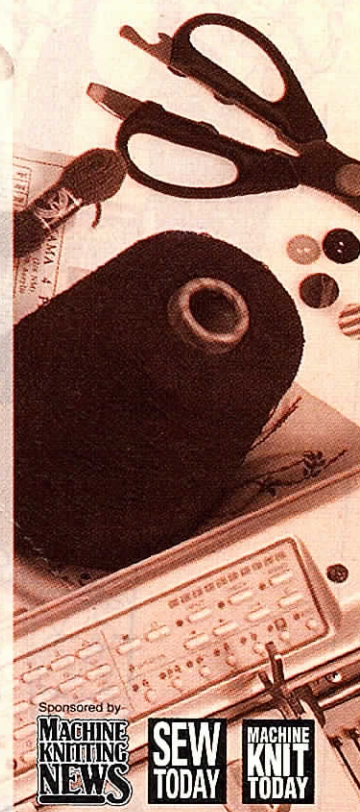
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MASTERCLASS

IF IT'S BRIGHT – IT'S RIGHT

There's a blaze of colour on its way for Spring and Summer. Every colour of the rainbow as long as it's bright.

Mary Dowse

There's bound to be at least one bright colour to suit you, even if you don't normally wear very bright shades. Don't be afraid. Try them next to your face to see which

goes with your general colouring. Make-up can alter your natural colouring but you really don't want to change your face all the time so it is

worth finding the colours which are best for you.

There are many, many variations of all the brights. If scarlet or vermilion don't suit you, cerise or carmine probably will. If orange or bright golds are difficult, limes and greeny colours might well encourage you to yellows. A brash royal blue might look harsh but a purplish blue or greenish blue, equally bright but less obvious, will probably look lovely. Do try them. Why not try several for fun? You need not necessarily use very expensive yarns or fabrics which will last for ever and a day, but just summery materials which are fun and ephemeral. You can get tired of a bright colour and want to change it, so give yourself the chance with several quite different colours.

Look round your yarn suppliers for the really bright and if there's nothing you fancy, try two fine yarns together, like cerise and scarlet or gold and lime, for a really vibrant effect, or use the two colours in a simple Fair Isle pattern. The possibilities this season are endless.

If you have the kind of delicate colouring which is drained by bright colours, don't have them next to your face but wear them as skirt or pants, or even just shoes; a black top with a brilliant skirt or pants, can look marvellous. Alternatively, if you are very big and beautiful, a dark dress or separates with a very bright hat or scarf can work wonders by concentrating the eye on your pretty face and away from the bulges.

SUMMER GLITTER

Something else new is the ever increasing fondness for summer

glitter. This sounds odd but can be surprisingly successful. Silver and gold sandals, once used only for evening wear, have been with us for years, but shiny metallics and satins turn up everywhere this year. Now is the time to look out your Lurex, silver, gold or coloured, to add to other yarns or use by itself for that little summer top – and it can be very little, no more than a bra or a boob tube. These can only be worn solo and flaunted, if you have the figure for it, but they look great on larger figures if they are worn under a jacket or a loose, unbuttoned shirt. Since they are small you could knit lots of them in all sorts of colours. Alternatively buy one in woven fabric and wear it under a knitted cardigan.

Having not worn green a great deal for some time, I fancy a lime, emerald or jade "vest" under my best loose black shirt. Although the shirt has become satisfactorily loose after boring and rigorous dieting I don't think, as a "golden oldie", I can now quite get away with a naked midriff, much though I regret it! But maybe you can and if you should find some metallic "pretend" leather to make a skirt or even a jacket, pounce upon it at once!

LIGHT LAYERS

All this may sound a bit too bright for you. Great for some perhaps, but you still shy away from it. Just for you, here's an equally new trend and it's a real gift to knitters – see-through layers and linings. This look has been seen in very short skirts and shorts but, if you are beginning to be a trifle bored by the endless sixties-style brief skirts, you can satisfy fashion and your own inclinations with a very short slip or pants worn under a long lace skirt or lace pants.

If you can't really cope with lace knitting you could buy "shop" lace, but lace is really not difficult to knit, particularly if you own a Silver Reed or Knitmaster machine. Transfer lace or punch (thread) lace



are equally effective and punch lace, knitted with a fine polyester thread in the front feeder, is extremely easy. I do always take the trouble to push the first needle out as far as hold position on every row, which keeps a really neat edge and avoids problems.

That may sound very obvious but when I first suggested it, I had numerous 'phone calls asking me how I got this first needle on hold to knit and not to remain sticking out and "gunging up" with the extra stitch every row. Of course, you must find out which knob or lever to adjust so that needles in hold, either stay out in hold for partial knitting or knit back normally every time. Particularly when knitting lace, do read the instructions first and make sure that you really understand your machine, then it is very easy; even a large pattern transferred by hand, is merely laborious rather than difficult and the results can be stupendous.

You can wear lace over nothing, but you can ring the changes more modestly with

almost any contrasting colour underneath and white looks surprisingly good with a black lining as well as vice versa. Several differently coloured slips and your one lace knit could make lots of different outfits. Of course, with a flesh-toned lining, you can give the illusion of nakedness if you feel slightly dashing.

To return to knitting lace, one of the most effective and easy to design is one with a plain-knit motif and a simple eyelet lace background. This is where the Silver Reed lace carriage scores as it makes it so easy.

Those of you who have been knitting for some time will remember the late Jo Beedles' many lovely designs for eyelet lace and may still even have some of her patterns. Well, if you do, then now is the perfect time to bring them out again.

Make sure your needles are in good condition, your brushes clean, your machine oiled, that you have a nice smooth-running, preferably fine, yarn - and knit lace.



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CASUAL SOPHISTICATION

2

Bonnie's
Wools

BACK

With carriage at right and using MT-5/MT-5 and 4 ends of MC, cast on 164 [172, 182, 188] sts at centre of machine in 1x1 rib. Using MT-4/MT-4, K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT and 3 ends of yam, continue in stripes. K 30 rows MC, 30 rows C, 16 rows MC, 16 rows C, 8 rows MC, 8 rows C, 4 rows MC, * 4 rows C, 4 rows MC. Rep from * 3 times more. RC shows 144. Using C, K 22 rows. Place marker at each end **. K 100 rows. RC shows 266.

SHAPE SHOULDERS

Cast off 10 sts at beg of next 10 rows and 2 [6, 11, 14] sts at beg of foll 2 rows. Using WY, K a few rows over rem 60 Ns and release.

FRONT

Work as for Back to **. K 10 rows. RC shows 176.

SHAPE NECK

Push 82 [86, 91, 94] Ns at left to HP and cont on rem sts for first side. K 2 rows. Dec 1 st at neck edge on next and every foll 3rd row until 52 [56, 61, 64] sts rem.

SHAPE SHOULDER

Cast off 10 sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 2 [6, 11, 14] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shaping.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bonnie's French Crêpe. (Using 3 ends together, Yam Guide No.8.)
1 x 500 g cone in Taupe (MC).
1 x 500 g cone in Pale Green (C).

GARMENT WEIGHT

Finished garment in first size weighs 280 g.

The fibre content of this yarn is 89% Acrylic, 11% Polyamide. For further information, please write to:- Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham M31 2SP. Tel: 0121-475 1691.

PATTERN INFORMATION

For a list of the abbreviations, Yam Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 95 [100, 105, 109] cm, 37 1/2 [39 1/2, 41 1/2, 43] in.
Length to shoulder 63.5 cm, 25 in.

TENSION

34 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch using 3 ends together, after pressing (tension dial setting approximately 5).

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Use 3 ends together for stocking stitch and 4 ends for rib.

dry in shape before removing pins.

RIGHT NECKBAND

Join right shoulder seam. With carriage at right and using MT-5/MT-5 and 4 ends of C, cast on 135 sts in 1x1 rib. * Using MT-4/MT-4, K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 12 rows. Transfer sts for st st. Using MT+1, K 1 row *. With P side facing, pick

up 60 sts across back neck and 75 sts along right front neck and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

LEFT NECKBAND

With carriage at right and using MT-5/MT-5 and 4 ends of C, cast on 75 sts in 1x1 rib. Work as for Right Neckband from * to *. With P side facing, pick up 75 sts along left front neck and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

ARMHOLE BANDS

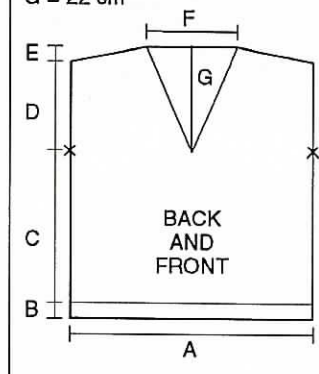
Join left shoulder and neckband seam. With carriage at right and using MT-5/MT-5 and 4 ends of C, cast on 150 sts in 1x1 rib. Using MT-4/MT-4, K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-1/MT-1, K 8 rows. Transfer sts for st st. Using MT+1, K 1 row. With P side facing, pick up 150 sts between markers and place on to Ns. Using MT+3, K 1 row. Cast off loosely.

MAKING UP

Join side and armhole band seams. Overlap ends of neckband and catch down. Trim with a motif, if required.

NOTE - If neckband or armhole bands pull in, lay flat and pin bands to required length, then steam only. DO NOT put iron on to bands. Leave to cool.

A = 48 [50.5, 53.5, 55] cm
B = 6 cm
C = 36 cm
D = 21.5 cm
E = 2.5 cm
F = 17.5 cm
G = 22 cm



The Woolleys

by Doug Baker



Learn at Leisure

Spring brings longer, sunnier days and a fresh start in the natural world around us, so why not take the hint and learn something new, to give your knitting a new dimension? If you have the opportunity, you could get away for a day or two to brush up on your skills, but if that is not possible, then invite a personal tutor into your home - via your video player.



BRIARBANK ANGORAS

Hand-spinning and dye workshops are held during the summer at the home of Ann Dishman in beautiful Sussex. The one-day workshops are

from 10.00 am to 4.00 pm and there are countless cups of tea and coffee, plus a light lunch!

The tuition covers the spinning of wool, silk and angora plus the dyeing of fibres and the emphasis is on producing yarns for both standard and chunky machines.

Local attractions for the non-knitter include vineyards, butterfly centres and the nearby Wildfowl Sanctuary and Motor Museum. If you would like to know more, send for full details.

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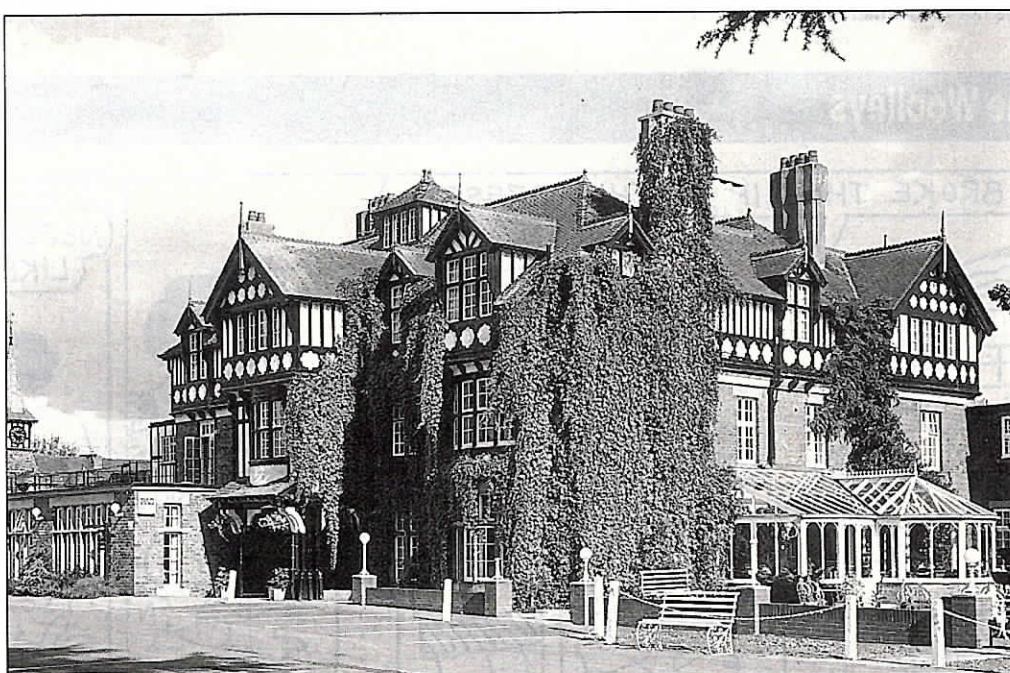
Shirley's comfortable flat sleeps up to four, so you can visit along with family or knitting club companions. Many students want to use ribbers and yarn changers more effectively, so you could choose that topic for your course. Herdwick is a working farm in beautiful, peaceful mid-Devon.

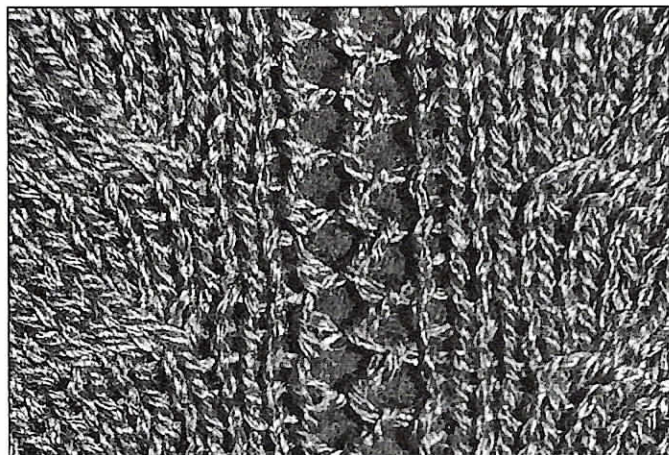
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Devon EX19 8LD.
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Each video works through a theme, giving a clear understanding of the subject. Barbara says, "Take my knowledge, use it and enjoy it". New release, Knit to Fit, spotlights pattern making, including a jumper, skirt and trousers, cardigan and waist-

coat. The third, Ribber, has racking, fancy hems, stitch transfers and other techniques.

There are eleven videos averaging two and a half hours each - hours of tuition always there to refer to. Contact Barbara for full details.

Barbara Stubbs
6 Lindrum Avenue
Lyme Green
Macclesfield
Cheshire SK11 0LG.
Tel: 01260-253245.

PEACEFUL PICTURE

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THE OVERLOCKER SCHOOL, MANCHESTER

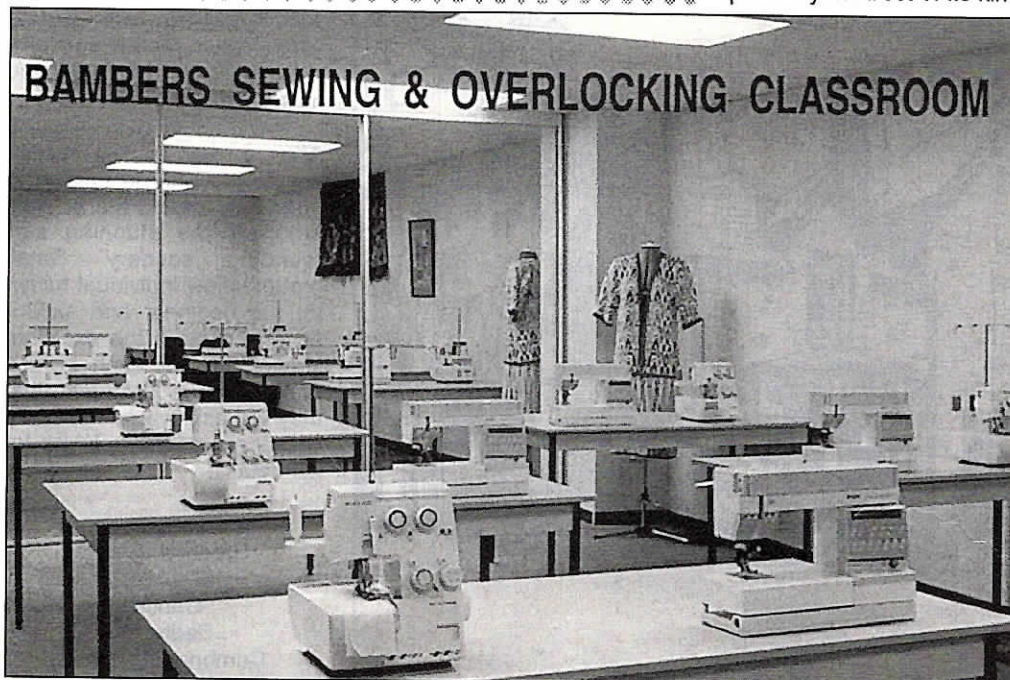
There is a superb one-day overlocking course available in central Manchester, which is probably the best of its kind

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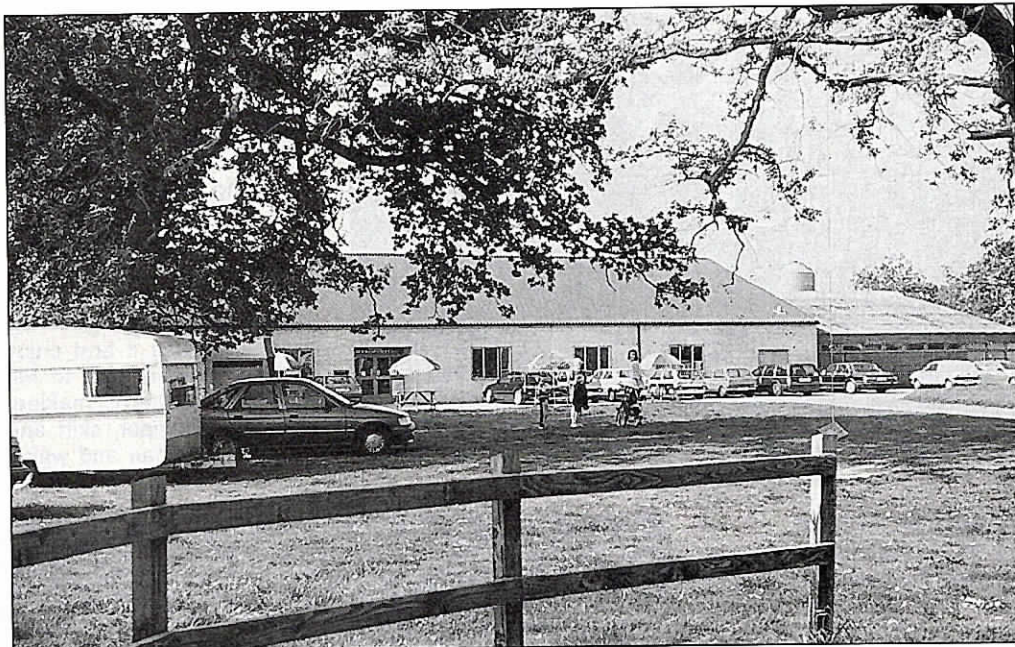
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Metropolitan
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Nantwich
Cheshire CW5 6AL.
Tel: 01270-628414.

BARN WORKROOM

Ann Kite, writer of 'Teach-In' and famous for her Open Learning Videos, writes and teaches at her home high in the Welsh hills in the heart of sheep farming country. Her workroom, equipped with Silver, Brother and Toyota machines, plus a Passap Duo 80, is in a converted barn surrounded by wool-on-the-hoof on all sides!

Taking only three students at a time, Ann specialises in intensive tuition tailored to the individual's needs. You've

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Ann Kite
The Llanerch
New Radnor
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Tel: 01544-350627.



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Barbara Wilson
Creative Leisure
St. Mark's
Cautley
Sedburgh
Cumbria LA10 5LZ.
Tel: 01539-620287.



Ann Kite

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TEACH-IN

KNITTING GARMENTS - DECREASING

I hope that since last month, you've been practising with the transfer tool so that now you can transfer stitches quickly, easily and accurately, that is without dropping them, ready for these basic and decorative ways of decreasing.

Ann Kite

Some of this month's techniques do require manual dexterity, so do pay attention to the way you handle your transfer tool. I suggest you sit at your machine and knit your way through this article. Work your way through the different techniques in order. You will then see how they have been developed from the very simple basic decrease to the more complicated decorative methods.

Cast on a reasonable number of stitches, say eighty or so, so that you can knit a long strip, trying out the different methods. If you start with only a few stitches, decreasing will soon "use them up" and, since you'll have to keep breaking off to cast on a new piece of knitting, you'll lose your momentum. To describe the methods, I've numbered the needles involved. Needle number 1 is always the edge needle and the needles are then numbered inwards from the edge. So whether you choose to work at the left or the right of your knitting the needle numbering and stitch transfers are the same. When I refer to a stitch by number, then I refer to the stitch on the needle of that number. NWP is the abbreviation for non-working position. Methods 1 and 2 are the basic decreases we all know, but I've included them for completeness.

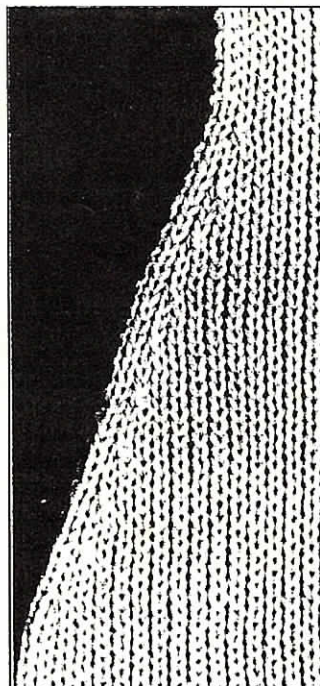
METHOD 1

The basic simple decrease. Transfer stitch 1 to needle 2. Put needle 1 to NWP and

continue knitting.

METHOD 2

Fully fashioned decrease. Transfer stitches 1, 2 and 3 to needles 2, 3 and 4. Needle 4 now has two stitches on it. Return needle 1 to NWP and continue knitting.



METHOD 2

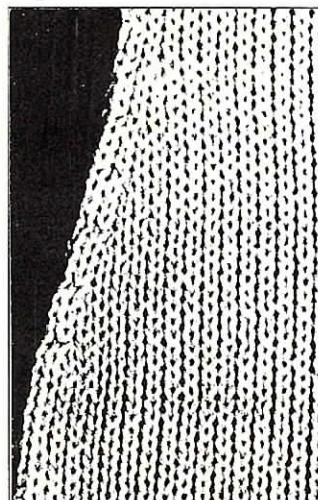
METHOD 3

Transfer stitch 2 to needle 1. Then transfer both of the stitches now on needle 1 to needle 2. Return needle 1 to NWP and continue knitting.

METHOD 4

This is the fully fashioned version of method 3. Transfer stitch 4 to needle 3 and then transfer the stitches on nee-

dles 1, 2 and 3 (there are two stitches on needle 3) to needles 2, 3 and 4. Return needle 1 to NWP and continue knitting.



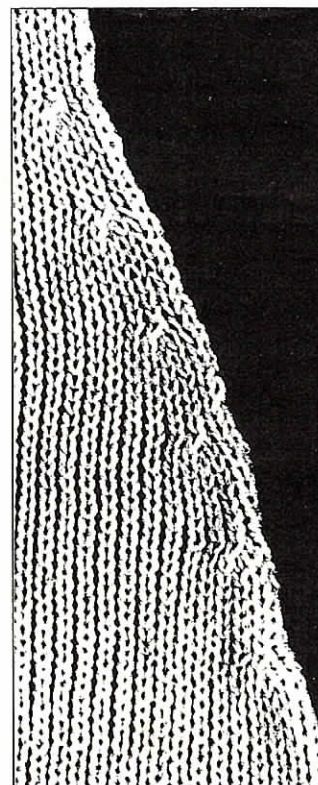
METHOD 4

I like this method and I think it is worth the extra transfer (of stitch 4 to needle 3) at the beginning, to get the effect. On the knit side of the work, the body of the knitting looks as if it's disappearing under the strip of fashioned knitting, giving a very neat appearance. This method of transferring a stitch twice to give this effect is used in methods 6 and 8.

METHOD 5

With this method two stitches are decreased at the same time, so knit at least four rows between decreases.

Transfer stitches 1, 2, 3 and 4

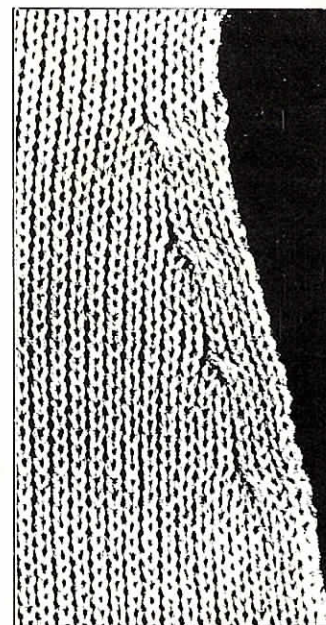


METHOD 5

to needles 3, 4, 5 and 6. There are now two stitches on needles 5 and 6. Return needles 1 and 2 to NWP and continue knitting.

This method is easy if you have an adjustable multiple transfer tool. This tool has seven eyelets and you can use as many or as few as you wish. For this decreasing you use four eyelets to transfer the four stitches. If you don't have a multiple transfer tool use two double transfer tools. Transfer stitches 1 and 2 on to one and stitches 3 and 4 on to the other. Transfer all four stitches on to the tools before replacing any stitches on needles 3, 4, 5 and 6.

A variation on this method is to transfer stitches 1, 2, 3, 4 and 5 to needles 3, 4, 5, 6 and 7. This gives a wider band of fashioning. Use one triple and one double transfer tool if you don't have a multiple transfer tool.



METHOD 6

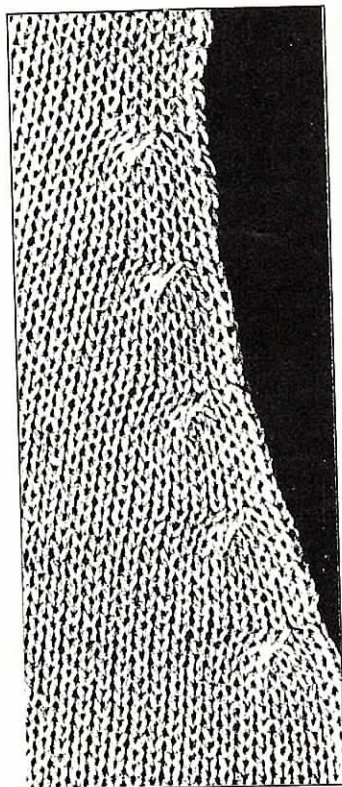
METHOD 6

Transfer stitches 5 and 6 to needles 3 and 4. Transfer the stitches on needles 1, 2, 3 and 4 to needles 3, 4, 5 and 6. Needles 5 and 6 now have two stitches on them. Return needles 1 and 2 to NWP and continue knitting.

METHOD 7

Now we move on to decreasing three stitches at once, so again knit at least four rows between decreases.

Transfer stitches 1, 2, 3, 4, 5 and 6 to needles 4, 5, 6, 7, 8 and 9. Needles 7, 8 and 9 now have two stitches on



METHOD 7

them. Return needles 1, 2 and 3 to NWP and continue knitting. For this method if you don't have a multiple transfer tool use two triple transfer tools and transfer all six stitches on to the tools before replacing any on the needles.

METHOD 8

Transfer stitches 7, 8 and 9 to needles 4, 5, and 6. Transfer all the stitches on needles 1, 2, 3, 4, 5 and 6 to needles 4, 5, 6, 7, 8 and 9. There are now two stitches on needles 7, 8 and 9. Return needles 1, 2 and 3 to NWP and continue knitting. This is the double transfer variation of method 7 and I've included it for completeness, although I don't think it is as effective. However you may like it, depending on the effect you want.

METHOD 9

Methods 5 and 7 produce a slight crossover effect, almost like an incomplete cable. This made me wonder if I could combine decreasing with cabling and methods 9 and 10 show two of the results of my experiments. The cables and the decreasing are carried out on separate rows. I felt that to try and do both on the same row to start with, was a bit too ambitious!

1. Using two double transfer tools, transfer stitches 5 and 6 on to one tool and 3 and 4 on to the other. Place stitches 5

and 6 on to needles 3 and 4 and then stitches 3 and 4 on to needles 5 and 6. This is the cable. Make sure you do it in the order written; that is you replace stitches 5 and 6 on needles 3 and 4, **before** replacing stitches 3 and 4 on needles 5 and 6.

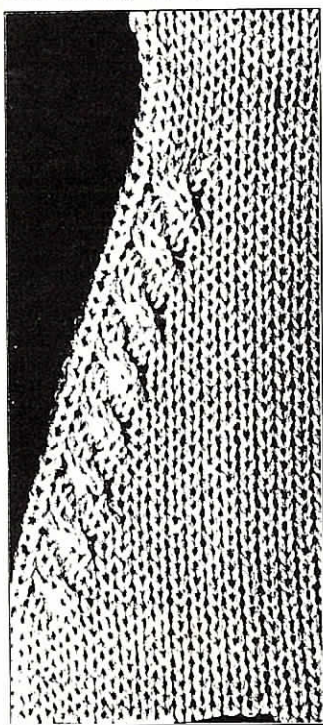
2. Knit two rows.

3. Transfer stitch 7 to needle 6 and then transfer all the stitches on needles 1, 2, 3, 4, 5 and 6 to needles 2, 3, 4, 5, 6 and 7. There are now two stitches on needle 7. Return needle 1 to NWP.

4. Knit two rows, and return to step 1.

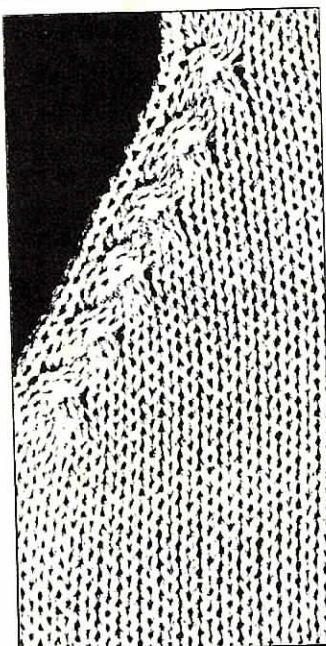
For my example I decreased one stitch every four rows. However if you are prepared to try decreasing and cabling on the same row, you could use this method with any frequency of decreasing, since the decreased stitch is not related to the cable in any way.

If you do want to try decreasing and cabling on the same row, transfer the stitches for the cable before doing the transfers for the decrease. In other words go straight from step 1 to step 3 without knitting the two rows at step 2. You'll need to keep a clear head when counting rows for the cables and decreasing! For example if you are decreasing every six rows and cabling every four then



METHOD 9

you will be cabling on rows 4, 8, 12, 16, 20, 24, 28, 32, and decreasing on rows 6, 12, 18, 24, 30, and so on. I would advise you, before starting, to write out a list of what you have to do on which row.



METHOD 10

METHOD 10

This version is based on method 5, where two stitches are decreased at the same time. I wanted the two decreased stitches to look as if they were disappearing into the cable.

1. Transfer stitches 1, 2, 3, 4, 5 and 6, to needles 3, 4, 5, 6, 7 and 8. There are now two stitches on needles 7 and 8. Return needles 1 and 2 to NWP.

2. Knit two rows.

3. The decreasing has been completed, so the needles are renumbered and the new edge needle becomes number 1. Using two double transfer tools, transfer stitches 5 and 6 on to one tool and stitches 3 and 4 to the second. Transfer stitches 3 and 4 to needles 5 and 6 and then stitches 5 and 6 to needles 3 and 4. As with method 9, make sure you do this in the correct order, as written.

4. Knit two rows and start again at step one.

With this method the two decreased stitches are a part of the cabling effect and if you change the number of rows between decreases you change the effect.

Next month I will be back with

some more "special effect decreases".

LEARN MORE

Combining cables with decreasing does require good transfer tool technique. If you find these methods difficult and would like to brush up on your basic skills, my beginner's video will teach you the correct use of the transfer tool. This was the first video I made and it was to show decreasing and increasing that we developed our special camera techniques for what we call "VVCUs", Very, Very Big Close Ups. Knitters watching one of my videos for the first time are always amazed at the detail they can see. Although this is a beginner's video even experienced knitters tell me they learn something from it. This video can be bought for £25.50 including post and packing, or hired for three weeks with an option to buy for £15 plus a £10.50 refundable deposit.

Alternatively, I run holiday courses throughout the spring and summer, which include teaching about the correct use of the transfer tool and much more besides.

SAVE MONEY

If you are the owner of a Silver or Knitmaster electronic machine, I have a very special offer for you in *Modern Machine Knitting* (Machine Knitting Monthly's sister magazine).

You can save £15 on the total price of my two Silver Programming videos and more on the ribbon videos. You have to send the reader's coupon with your order so send for a copy of the magazine now!

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SILVER SCENE

THE PE1 DESIGN CONTROLLER - Part 7

This month we're moving on to learning how to knit multi-coloured double Jacquard patterns using the Silver Reed PE 1.

Maggie Dyke

The good news is that we can use what we learned last month about drawing patterns for multi-coloured slip stitch and use exactly the same principles involved in drawing out the cards again this month. You might find it helpful to have the March issue to hand to refer to.

Multi-coloured double Jacquard involves using the ribber to knit all the floats in, on the back of the fabric. The YC 6 Single and Double Bed Colour Changer holds the yarns which are not knitting (only one colour is knitted at a time), so you'll need both these pieces of kit this month.

The YC 6 holds a total of four colours, so this determines the number of colours we can use in one row. Last month when we were doing single bed multi-coloured slip, I suggested that it's usually a good idea to use an odd number of colours in each row, which ensures that the carriage is always at the correct side of the machine to pick up the next colour in the sequence. Double Jacquard is always made up of a pair of rows, with colour changing always occurring at the left hand side of the machine, so we can use any number of colours up to a total of four – we don't need an odd number of colours.

Just to recap, the cards are drawn out as we discussed last month, with each colour drawn out on to a separate area of the pattern card and

with the colour number marked in the instruction column.

The method of reading the pattern into the PE 1 is exactly the same as the one we used last month. Press the "Read" button, tell the PE 1 how many rows there are in the pattern, press the "F4" button, tell the PE 1 how many stitches there are in the pattern, press the "F3" button and tell it how many colours there are in a row – that's it.

The differences become apparent when we start knitting double Jacquard. Cast on and knit three circular rows in the normal way. After doing this, I end up with the carriage at the left of the machine, then I knit one row from left to right to join the ribber and main bed knitting together, which leaves me at the right hand side of the machine, exactly where I ought to be to start a normal two colour double Jacquard pattern. Next I would press Button 6 on the EC 1 (the double Jacquard button), which would automatically set the right hand light on Button 1, all ready to knit a negative of the first pattern row.

However, as we are knitting more than two colours in a row, we are not knitting a traditional double Jacquard, which is a simple matter of knitting two pattern rows followed by two background rows. If we are knitting three colours in a row, two of these colours are pattern colours

and the third is the background, so they don't divide neatly into one pattern and one background colour. As we have come to expect from Silver Reed, this little problem is taken care of for us – the PE 1 just deals with it!

To knit multi-coloured double Jacquard, we start off with the zig-zag and circular rows as normal. We knit two, rather than one joining row, which means we end up with the carriage at the left of the machine (which is exactly where we want to be). Select the first colour from the colour changer. If you've threaded up the colour changer correctly, the background colour (with which you cast on) should be in Holder A, colour 1 should be in Holder B, colour 2 should be in Holder C and colour 4 (if in use) in Holder D. With the PE 1 set to row 1 of the pattern, press the Inspection Button so the light goes out and set the cam lever to Slip (SJ). Instead of pressing Button 6 which you normally do for double Jacquard, LEAVE IT ALONE! Instead, press Button 3 (the Double the Length Button) and away you go.

I usually knit multi-coloured double Jacquard with the "=" button pressed on the PE 1, so I can see at a glance which colour I should be using. If you don't press the "=" button, you'll see the pattern all nicely laid out for you, separated into one row of each colour, which doesn't help when you go to answer the 'phone and forget where you're up to when you come back. It's entirely up to you what you choose to have showing on the screen – I know what I prefer to see, but then I have got a very small brain!

The original electronics – the SK 500 and SK 560 would only allow you to press Button 3 when the carriage was at the right hand side of the machine. The electronics which are compatible with the PE 1 (the SK 580 and SK 840) will allow you to press Button 3 when the carriage is at the left, so that you can knit multi-coloured double Jacquard which starts from the left.

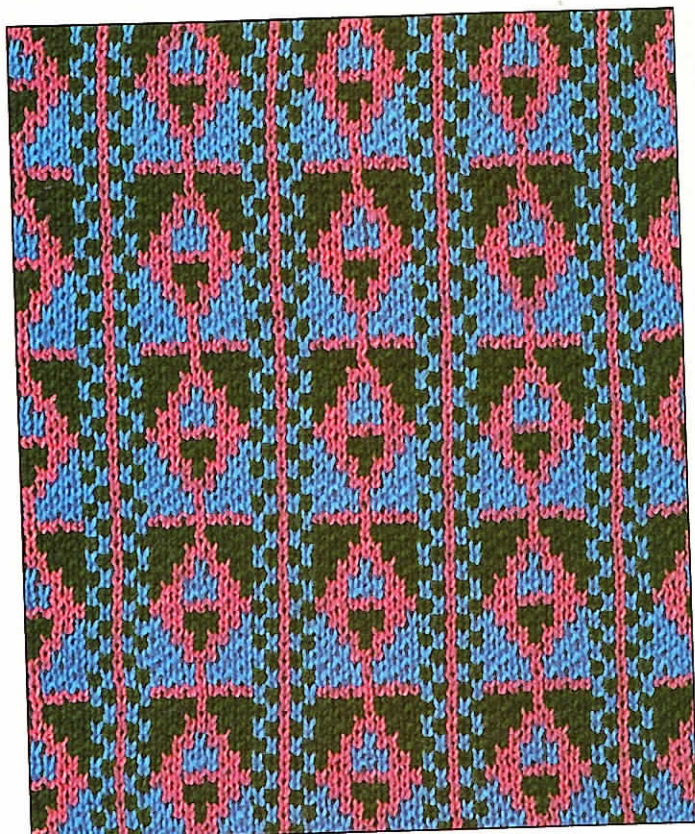
There's a pattern for a very cosy cover-up in the November '95 issue of *Modern Machine Knitting*,

knitted in multi-coloured double Jacquard. It was knitted with some needles out of action on the main bed, to give what looks like an extra colour where the stripes on the ribber merge together. It was knitted using the Bird's-eye Jacquard setting on the ribber. This means that, instead of every stitch knitting on every row on the ribber, alternate needles slip on alternate rows, giving a much better balance to the fabric. This also prevents the knitting from spreading sideways and allowing the stripes to "grin" through on the front. Don't panic if you don't have the SRJ 70 Bird's-eye ribber though. You can buy the RJ 1 Bird's-eye Jacquard carriage as an accessory and add that to your ribber – as long as the ribber hasn't had its twenty-first birthday!

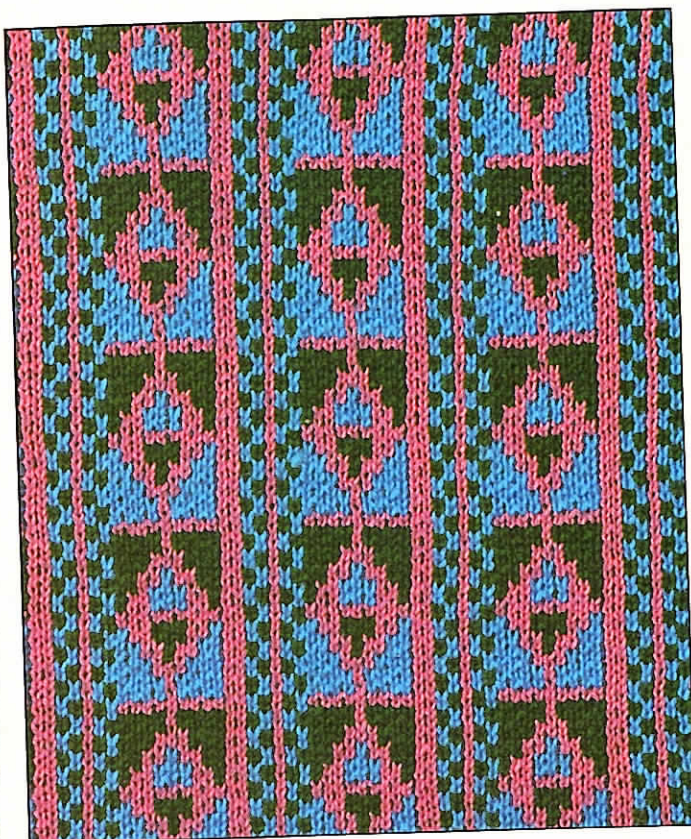
The only thing left to cover now is how to knit a multi-coloured Jacquard pattern which is bigger than one card. For our example, we'll take a pattern which is 200 rows long and 100 stitches wide, knitted in three colours. Two hundred rows need the whole length of one card (150 rows), plus fifty rows from a second. One hundred stitches need the whole width of one card (60 stitches) plus forty stitches from a second card. This gives a total of four cards for the first colour and four cards for a second colour – two cards to give the length and two cards to give the width, one set of four cards for each colour. The third colour is blank on the card, so the same card, with the colour information drawn in the instruction column can be used throughout the pattern reading. In total, we need nine design cards.

Left to my own devices, I would then read all the Colour One cards into the PE 1, followed by all the Colour Two cards, finishing off with the Colour Three card, read in four times to make up the correct number of rows. THIS WOULD BE WRONG – SO DON'T DO IT! The instruction book, which I find a bit irritating because it's a real know-it-all smart Alec, tells me how to do it properly!

To read in an ordinary pattern which is bigger than one card, we read the whole length of the left hand side of the pat-



SAMPLE 1 ▲
Read the pattern into the PE 1 and knit in multi-coloured Jacquard, pressing Button 3 when the carriage is at the left of the machine and the yarn for Pattern 1 is in the yarn feeder



SAMPLE 2 ▲
Use the same pattern, but tell the PE 1 the pattern is 16 stitches wide, instead of 14. This gives the two pink stitches between each repeat

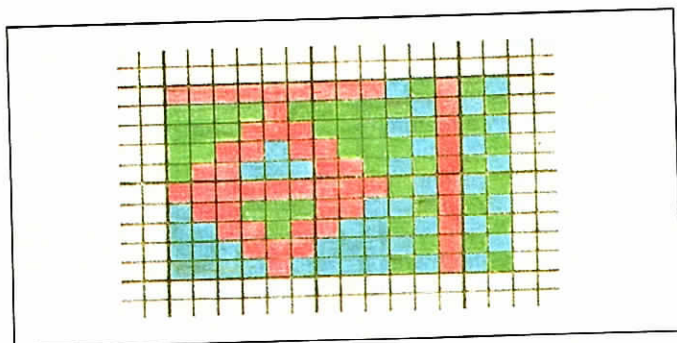


DIAGRAM 1
Design for 3 colours in a row multi Jacquard pattern.



SAMPLE 3 ▲
Tell the PE 1 the pattern is 20 stitches wide. After completing the cast on sequence, transfer stitches to the ribber as shown in the diagram

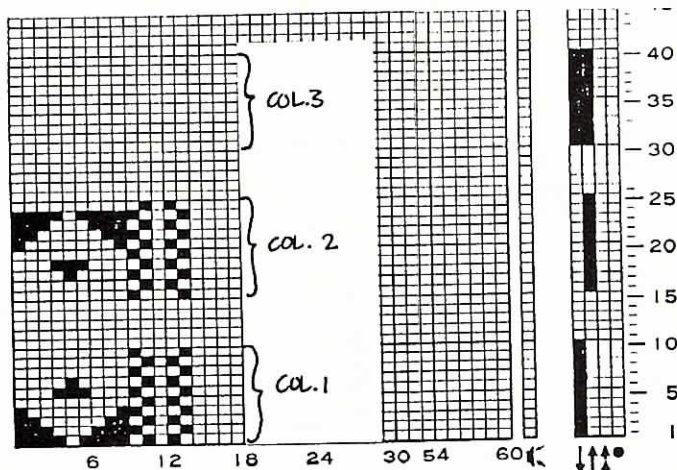
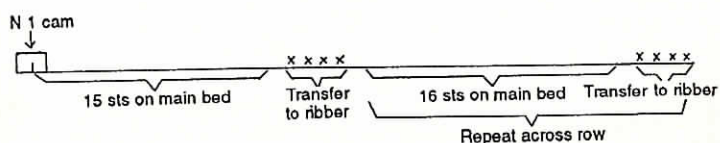


DIAGRAM 2
The pattern is separated into colours on the design card. Note the markings in the instruction column which tell the PE 1 which colour to use. Col. 1 (1st patt) is blue, Col 2 (2nd patt) is green and Col. 3 (blank area) is pink.



tern first, followed by the whole length of the right hand side. The same principle applies to a multi-coloured pattern. We have four cards with Colour One, so we'll call them cards 1, 2, 3 and 4. We have four cards with Colour Two, so we'll call them 5, 6, 7 and 8. One card is for Colour Three, which we'll call card 9.

First tell the PE 1 how big the pattern is – press "Read", 200 (number of rows), F4, 100 (number of stitches), F3, 3 (number of colours). Now read in the cards at the left hand side of the pattern for Colour One (cards 1 and 2). Next read in the cards at the left hand side of the pattern for Colour 2 (cards 5 and 6). Now read in card 9 (Colour Three) twice. This gives the PE 1 all the information to complete the left hand side of the pattern

Now read in the cards for the right hand side of the pattern, again starting with Colour One (cards 3 and 4). Next, read in the cards for Colour Two for the right hand side of the pattern (cards 7 and 8). Finish by reading in card 9 twice. The PE 1 now has all the information for the pattern at the right hand side and it will put the whole lot together to make one completed pattern.

In summary, the PE 1 wants all the information for the left hand side of the pattern before it moves on to the information for the right hand side. The correct sequence is:

Read all Colour 1 at left (cards 1 and 2)

Read all Colour 2 at left (cards 5 and 6)

Read all Colour 3 at left (card 9 read twice)

Read all Colour 1 at right (cards 3 and 4)

Read all Colour 2 at right (cards 7 and 8)

Read all Colour 3 at right (card 9 read twice)

That just about covers multi-coloured double Jacquard. Next month, to make life a bit more exciting, I thought we'd add the AG 50 Electronic Intarsia Carriage to the equipment we've been using and have a look at what it will do.

SPOTLIGHT

NEWS FROM SILVER

Visitors to the knitting exhibition at Esher were the first to see the Silver Reed KD 100 Computer Design System in operation. This new computer program just made the show in time and is a welcome addition to the comprehensive Silver Modular System of electronic machines.

A quick demonstration makes it look extremely 'user-friendly' and with it you can design both stitch and garment patterns and combine the two. You can check the effect on screen and adapt your first ideas until you are happy with the design – no more trial and error at the knitting machine. This is what Silver have to say about the program they have developed especially for their electronic machines.

Starting with the stitch pattern facility, the comprehensive range of Drawing Tools includes fine, thick and straight lines, circles, ellipses, squares and rectangles. The paintbrush allows you to create large areas of colour quickly and efficiently. You can even use the keyboard's letters and numbers to create the ultimate 'message' sweater.

Use the Variation Tools to copy or cut all or part of your design. Make horizontal and vertical mirror patterns – there's even a 90 degree rotation tool. Stretch or shrink your design and pop any redundant parts of it into the dustbin!

Select any of the tools using the on-screen icons – it's so easy, leaving you free to concentrate on your creative impulses.

Choose from a colour palette of 64 shades, allowing you to make a close match to the yarn colours you want to work with.

Use the Zoom In feature for detailed work, or Zoom Out to

get the whole picture. Make motifs or repeating patterns – the choice is yours.

Store your pattern on a standard floppy disk, either as an image, or as a nominated stitch pattern.

The KD 100 Design System also allows you to make garment patterns. Draw your own designs as either full or half garment pieces on screen, or use one of the standard 36 patterns supplied. Use the Automatic Reverse feature to draw in the second half of a garment piece, saving you time and effort.

Print out the garment shape at either full, half or quarter scale (depending on the width of printer in use) for the KR 7 or KR 11 Knit Contour.

Combine your garment shape and stitch pattern on screen and cut away the background to see how the finished piece will look – before you even cast on!

Silver's KD 100 Design System works with all gauges of Silver Reed electronic machines – from fine through standard and DK to chunky gauges. It's simple to use for newcomers to computer knitting, yet has tremendous potential for experienced knitters and designers.

Extensive support material is on its way already in the shape of extra stitch patterns and garment patterns on disk.

HARDWARE REQUIREMENTS

- IBM compatible computer
- CPU of 80286 or above
- Memory of 640K byte or above
- DOS version 5 or above
- VGA colour monitor
- Serial Port (not used by mouse)
- Mouse (serial PS/2 type)
- Printer (optional)
- Disk drive for 3.5 inch floppy disk (If no hard disk is used, two disk drives are required which have to be applicable to 1.44 MB)
- Silver Reed electronic knitting machine and EC 1 Pattern Controller
- Knit Contour (optional)

To increase operation speed the following are recommended:

Extended memory
Hard disk (2 MB required for Design System)

To see the KD100 in action, visit your local Silver Reed dealer or contact Silver Knitting Machines for details of your nearest stockist. The address is:-

**Unit 1, 10 Wandle Way
Willow Lane Trading Estate
Mitcham
Surrey CR4 4TE.
Tel: 0181-646 2244.**



DEAR ANNE...

Share your thoughts with us by writing to Anne at the address on page 5.

Dear Anne,

I too read the letter from "Dejected" and seriously thought of lending her the services of my brother (and I don't mean my knitting machine!) My brother is trying to persuade me to knit individualised scarves for him to sell (and claim commission) and he could sell fridges to Eskimos. I don't have his gift for selling and know I under-price items if I have to sell them, so I will place the "sales side" in his hands.

Perhaps Dejected could try the same tactic, unless the area she lives in is in even more of an economic black-spot than here. If this is the case, she has my sympathy and, anyway, she has my best wishes for future sales.

Yours sincerely,
Kathleen Humphries
Poole, Dorset.

I do wonder if you have mentioned any of this to your brother, Kathleen, but it makes a novel suggestion for "Dejected". Regrettably the majority of the good ideas that readers have come up with are things she has already tried without success. The one insurmountable problem seems to be that, living in the Midlands, she is surrounded by large cities full of markets and cut-price shops so that, no matter how high her quality and presentation, £5.00 per garment is still considered too much to pay!

However, it is not all bad news, "Dejected" was a lot less so when her husband bought her a chunky with ribber for Christmas!

We pay £5 for every letter we publish, provided it has not been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

Regarding the Eighth Commandment in your reader's star letter this month (February '96 issue), I wear two armlets made out of a piece of old sheeting when using my knitting machine.

Take a piece 12 inches square and seam one side to make a tube. Make a small hem at each end to enclose elastic. Thread the hems with elastic, one length to fit the wrist, the other slightly larger. This really saves snags.

Yours sincerely,
Elsie Meldrum,
Ross-on-Wye,
Herefordshire.

Thank you, Elsie, for a neat and simple solution. Your idea should prevent many a "knotty" problem, if not a real accident.

Dear Anne,

I have a useful hint for keeping long pieces of knitting, such as sideways knitted skirts, safe and clean while they are being knitted.

Simply tie a length of cord between the table legs or machine clamps and peg a clean pillow case to this. As the work grows, you simply feed it down into the pillow case, thus preventing it from dragging on the floor and possibly being damaged. I also find that it is also useful for Intarsia work, since this is likely to be on the needles for a good deal longer than most knitting!

Yours sincerely
Mrs J M Page,
Benfleet, Essex.

Another really simple solution - how we love them! Thank you for sending this idea, Mrs Page, I'm sure it will be a boon to many knitters. Of course, it is not going to please cats, who like nothing better than to get comfy on a bit of knitting when they get the chance.

★ STAR LETTER ★

Dear Anne,

I just had to write this letter to "Very Dejectedly" who wrote the star letter in the October '95 issue.

I will call you Jane. You must be about my age after 40 years of knitting. Your tale of woe rings a bell. I bought boxes of sale yarn when I was working - they are in the attic. I have a Brother 836 and an old faithful Pink Passap, a Duo 80 with four-colour changer. I also have a Hague hand linker and last year acquired a secondhand Singer electronic Free Style, a dream realised. Then, before I could master it, I had a slight stroke, partially losing the use of my right hand and now shuffling like an eighty year old. But enough of me.

Don't feel so disheartened, learning is never wasted and you have developed your artistic talent over the years. Hazel Ratcliffe said at a "teach-in" I attended in Aberdeen, "Why should women have to justify the price of sewing and knitting machines when men pay a lot of money for golf clubs and so on and make nothing out of them?" I feel there will be a lot of best wishes winging their way to you over the thought waves. Perhaps you are feeling their advantage already.

So Jane, have you thought of helping or teaching others to get to grips with their electronic machines? Place an advertisement somewhere, telling people to get them off the top of the wardrobe or out from under the bed.

Regarding the double knitting wool, here are a few suggestions. Try tension 10 and 1/1 patterning with the basic card 1. Try weaving on to a backing of Hobby or Silky. Try squares of patterning like the Falkland Islanders were making in a TV programme I saw and join the middle seams with ten rows of stocking stitch which will roll over on itself most effectively. Try weaving mohair on a Silky background. Even try your plying with a thin yarn and use the purl side.

In the sixties I had a Vogue basic machine, a large quantity of Aran wool and the time to hand knit. Using 1 and 1 needles and hand knitted cable panels in between, I knitted for my large family of seven children. My latest designs are fishing jerseys for my grandchildren. I made up my own punchcards from three different books, fishes and waves, three white swans and a single motif of a fisherman sitting fishing; I embroidered his rod and a line to the fish.

Like yourself, I have never really made any money but rather regarded my knitting as an expensive hobby. Now that the hassle of machine knitting for my extended family is too much for me, I am having a job convincing them that the well has finally run dry. It's a true saying that the water is not missed until the well runs dry.

I felt very frustrated at first but I am now rediscovering my first love of reading and also TV programmes about nature, travel and gardening. My husband has been left to do the garden and I do mine now on the windowsills. I go to the machine knitting club at the Community Centre in Elgin, enjoying a lunch at the pensioners' luncheon club there, beforehand.

Don't think of wasted money. Many people waste far more money on bingo and smoking. All the best, Jane.

Yours sincerely,
Barbara Henderson
Fochabers, Morayshire.

Thank you for writing, Barbara. Your suggestions, although intended for "Jane", are full of ideas that many other readers will also appreciate. We're sorry to hear you've given up knitting, but after years of learning about our remarkable readers, we don't entirely believe it. We've included letters before from knitters who, thanks to some wild "Heath Robinson" adaptation of their machine, have returned to their knitting in spite of physical disability or even near-blindness.

So whilst you are encouraging Jane, let us encourage you. Your letter earns our star and with it a year's subscription to MKM. We hope that reading about knitting will keep you in touch until you are in the mood to dust off that lovely new Singer and have another go.

OVER TO YOU

SWISS DARNING - PROFESSIONALLY

Most knitters know about Swiss darning even if they have never tried it but there is a world of difference between adding a few stitches of contrast colour and in creating a picture in yarns so carefully shaded that it could vie with a painting. Sylvia Wynn, of Forge Craft Creations, is the acknowledged expert in this field and we have asked her to let us in on some of the secrets.

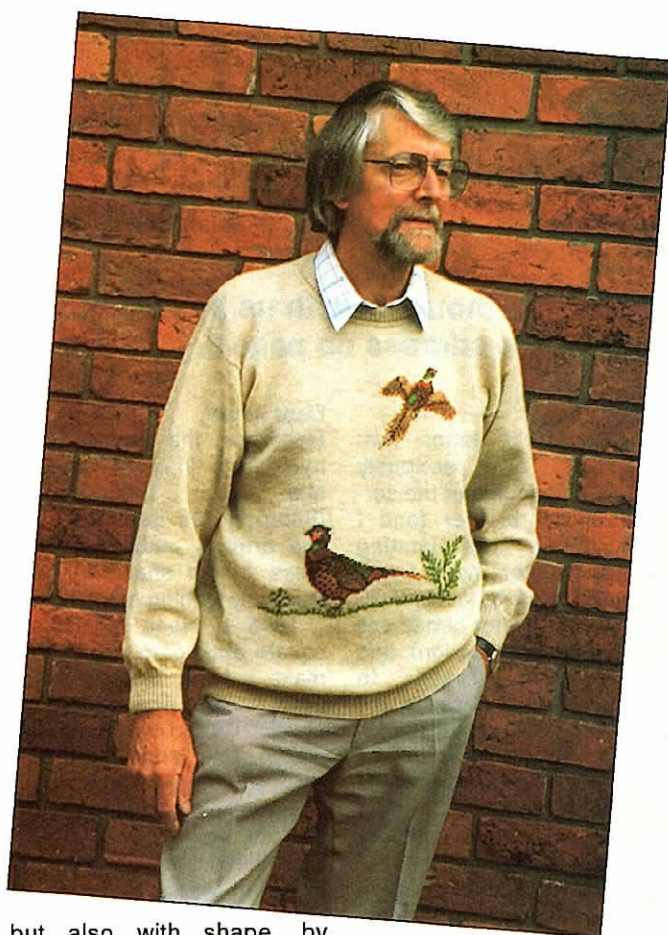
Sylvia Wynn

LISTEN TO THE PROS AND AVOID THE CONS

Since launching my Swiss Darning Embroidery Kits in 1988, a few 'designers' have been using the technique to add small portions of colour to their designs. Unfortunately, this has led to a certain amount of confusion when teaching others because, although they may be aware of the basic stitch for odd bits, they are not fully conversant with all the problems when tackling complete designs, nor are they aware of its full potential. This is particularly apparent when we are carrying out our workshops/lectures at the various knitting exhibitions and clubs. If the correct instructions are not given, then the work can become very thick and distorted, with something like a spi-

der's web across the back of the work. This, of course, has left knitters very dissatisfied with their efforts and discouraged them from continuing with what is an extremely interesting craft.

It is true, the basic stitch is very simple and the method has been shown several times in the magazine, but there is a little more to it than meets the eye when trying to work complete motifs. The art is to duplicate the construction of the knitting underneath and keep the elasticity of the garment. This can only be achieved using the correct technique. Swiss darning can, in fact, become quite complex in some designs as there are no limits to the amount of intricate detail which you can include, not only with colour,



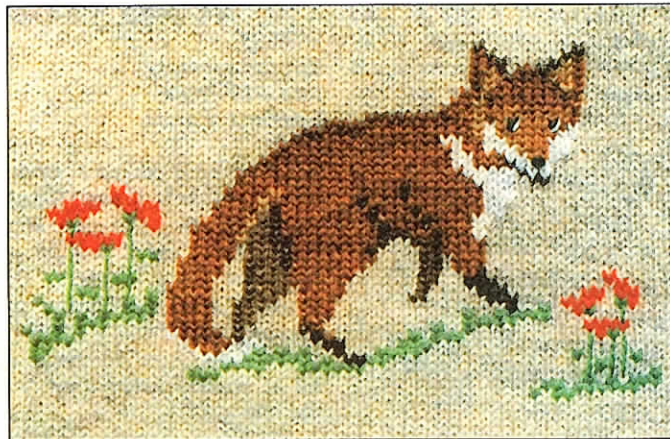
but also with shape, by adding a few half stitches and other embroidery stitches to create authenticity.

When I began designing motifs in 1986 I wanted them to look authentic rather than resemble the stylised 24 stitch repeat patterns which were flooding the market at the time. I needed a method with no restrictions as to colour, shape and size, so Swiss darning seemed to be the obvious choice. I soon found that, not only could I use as many colours as I wished, but by using a finer thread and two strands of yarn, I could also blend and mix colours together. This gave more depth and reality to my designs.

Shape became important and

designing motifs in knitting can be difficult because of the actual shape of the stitch 'V'. Therefore, being able to use a half stitch - which is something you cannot do when knitting-in the design - meant that sharp angles could be rounded off. For instance, by mixing half a white stitch with half a black stitch, the eyes of animals could be brought to life to change the direction of a glance. Half stitches can also make a great difference when just that little bit of detail is critical.

There is no restriction on size but obviously the finer the tension of the garment, the greater the detail that can be included. This is why cross stitch designs are so attractive, because there are so



many more stitches to the inch. May I say at this point, that it is not possible 'in theory' to use the same chart for cross stitch and knitting, as the dimensions are not the same. In a 10 count canvas there are 100 stitches to the square inch and in four-ply knitting of the same size there are 70 stitches to the square inch. Your design therefore becomes very distorted if you are trying to achieve a professional finish. This however is a topic for another issue.

Another benefit of Swiss darning is, of course, the omission of those terrible floats and the holes around the edges of the motifs. Machine knitters usually end up having to line their garments to hide these.

I am using my Fox design as an example to show the difference between a two-colour machine knitted motif and one in Swiss darning. As you will see, even in something which we see as basically one colour - in this case brown - the image can be brought to life by using different shades of the same colour. There are in fact, eight browns, in this design. My 'Poppies', which were illustrated in the September '95 issue of the magazine on a garment designed by Nina Miklin, is another example of how depth can be achieved with a single colour subject. I used three different shades of a particular red and added the embroidered stem stitch blending two shades of green, so don't be put off by thinking that you need a picture with lots of colour to it.

METHOD

Fig 1

1. Insert the needle through from the back of the work into the centre base of the stitch to be covered and pull yarn through to the front.
2. Follow the stitch round, inserting the needle behind the stitch in the row above and pull through to the front.
3. Insert the needle back into the base of the stitch at the point from which you began and pull through to the back. (This is one completed stitch.) If continuing with the next stitch in the same row, bring needle through to the base of the next stitch at the same time.

Fig 2

At the end of row, to return in the opposite direction in the row above, bring needle through at the base of the stitch above and follow steps 2 and 3, but point the needle in the direction you are going (i.e. opposite direction to the row below). This avoids twisted stitches. Remember that each row of stitches sits inside the row below.

Fig 1

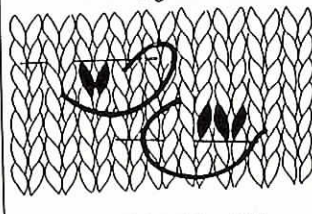
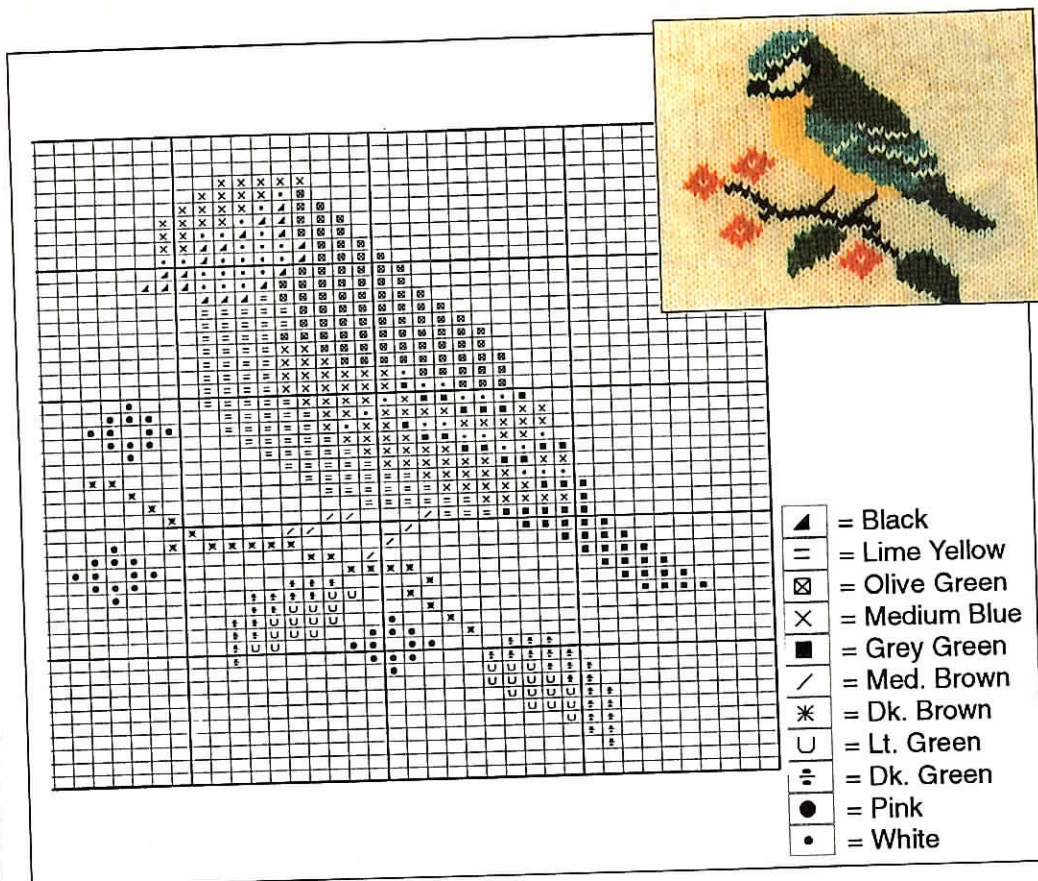


Fig 2



© Copyright Forge Craft Creations



The eyes of the Fox have a backward glance achieved by using one black half stitch on the left and one white half stitch on the right. By changing them around, he would face the other direction. You will also notice the difference in the background colours. I was restricted to off-white for the machine knitted one, in order to show the white markings on his chest and face.

I originally designed my motifs on ready-to-wear garments and was inundated with requests to produce charts of them by 'creative' customers who were fascinated, not only

by the designs, but also by the technique. Knowing the difficulties I had encountered and the time involved in trying to find the right colours and shades of wool and so on and, not wishing my designs to be portrayed in any other way, I decided to produce the Swiss Darned Embroidery Kits containing the correct colours and amounts of wool, the chart, a photograph and, of course, the correct instructions. This appeared to be more practical and economical since it saved the customer the cost of buying whole skeins of wool when only small amounts of each colour were needed.

I hope this article will encourage those of you who have been disappointed in the past to try again and, to those of you who have not, I hope I will have inspired you to 'have a go'. Swiss darning is very therapeutic but, be warned, it can also be addictive.

For a simple design to get you started (without any mixing of colours, or half stitches) try this Blue Tit, following the basic method, as illustrated.

TRIAL OFFER

As an introduction to my kits - which include more detailed instructions on Swiss darning - we are offering to MKM readers, for one month only (closing date 30.4.96), £1.50 off the pair of 'Pheasant' kits. These are more challenging, with intricate colour blending and shading.

Please complete the coupon and send with a cheque for £9.99 plus 50p p&p (£10.49 per pair) to:

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Pitton
Worcester WR8 9EJ.

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SINGER SPECIAL

THE SINGER SYSTEM 9000

We'll let you into a secret. Next month we are having a competition and the "absolutely fabulous" prize will be this top of the range knitting machine. So let's find out what makes the Singer 9000 so special, from a knitter who chose one as her new machine.

Micki Stickland

It all started when I said to my husband, "I can think of lots of interesting things I could do if only I had a new double bed". (He does look nice in his new jumpers, it's a shame about the smile!)

Since this was going to be a large investment some serious thought was needed and I was not going to be sold a machine from a brief demonstration. As always, it must be a trade-off between cost and features and as I am an adventurous knitter, I needed a system which I was not going to grow out of easily. So I made this list of the features I wanted.

1. The ability to pattern over the full width of the bed.
2. Easy Jacquard
3. Easy shaping
4. Knit from screen
5. Complete system
6. Design capabilities
7. Textures
8. Compact

So round the exhibitions we went. There were the Silver Reed and Brother with their fantastic lace, the Brother with the amazing automatic garter carriage and the Passap or Pfaff with their deep textures.

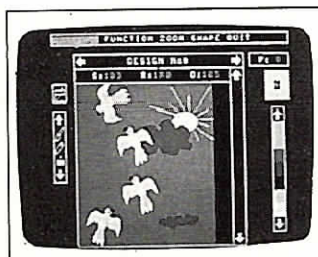
After an intensive view of all the other knitting machines, we reached the Singer stand. The thing that first struck me about the Singer 9000 was how compact the system was, especially when the motor is fitted. The next thing that struck me was how well-made and neat the system looked and how smoothly it ran. But now for my check list:-

Can it pattern over the full bed?

Yes, it can even knit a single motif over all 180 stitches.

Why 180 stitches?

The beds are the same length as those of other machines but the Singer has a gap of 5mm between the needles



instead of the 4.5mm of other standard gauge machines.

What difference will that make?

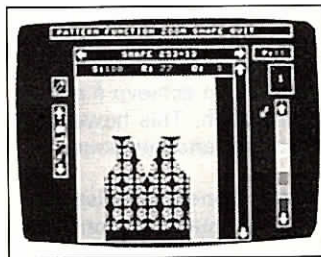
As well as fine yarns, you can knit with much thicker ones, using double knitting for Fair Isle or fine chunky on every other needle.

How about the Jacquard?

Take two colour Jacquard; this is the only machine in the world to be able to do this without a colour changer. Now I am impressed and even more impressed that it will knit 32 different types of Jacquard. Also, no complicated colour separation is required for two, three and four colour Jacquard. The controller will work it all out for you. And, even more of a surprise, the colour changer comes as part of the system at no extra cost.

What can it offer for shaping?

The answer is 4,500 shapes, with the facility to alter the length from a crop top to a full length garment and all so easy to program into the controller. Just enter your tension square details, size and length and, hey presto - there is nothing more to do. It is all worked out for you in any stitch and any yarn.



Knit from screen?

How do I know when to increase or decrease? No problem! It's all on the screen for you; how many stitches to cast on, how many rows to knit, how many stitches to increase or decrease and when to do it. If you like to "cut and sew", you can knit each piece as a rectangle; the machine will only pattern within the area of the garment shape, knitting the rest of the rectangle plain.

Complete system?

Yes everything is there. Just take the machine out of the box and start knitting. since it is a true double bed machine there is no complicated assembly to be done.

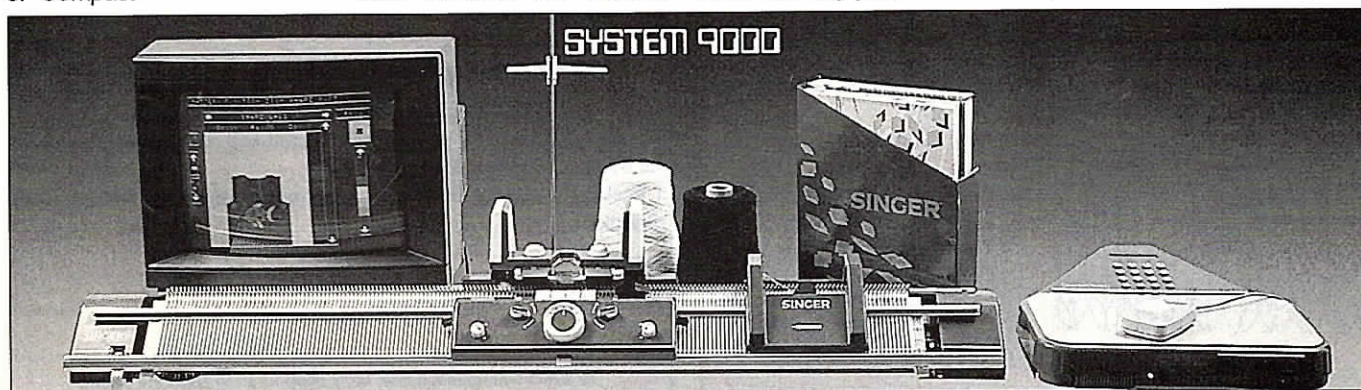
When I looked at the cost of other electronic machines and added the price of all the extras - ribber, colour changer, lace carriage and so on - it started to make sense to purchase a complete system right from the start.

What is the complete system?

A double bed knitting machine, controller, program disks, mouse, transfer carriage and colour changer.

Design capabilities?

Where to start! It would take



pages to go into all its functions, so I will list the things that excited me.

Use the controller just like a paint package on the computer. Draw a design using one of the four drawing tools and select a colour from the palette of eight colours (each colour can easily be changed to suit the yarns you are using and you can save up to 99 different palettes, each with eight colours).

Mirror image from left to right and also from bottom to top. Use all-over pattern and, **wow**, a screen full of your design. This design, put on to any of the 4,500 shapes, will produce your own original creation. All of your patterns can be saved on to the disk provided. However, with the system package, you get just over 800 patterns already built in.

Use one pattern for a number of rows and then change to another pattern; this enables you to have stripes of different patterns up the garment. Best of all, you can see the design before you knit it.

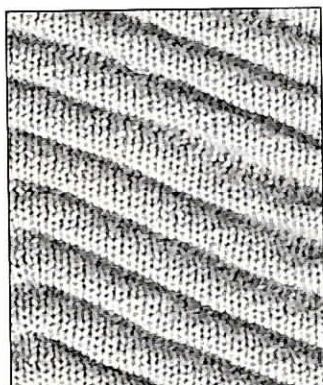
Draw a flower or a design. Pick it up in a window and then place it on the garment, wherever you like and as many times as you want. Brilliant!

Textures?

To all the usual stitches, add weaving, double bed slip, double bed tuck, weft knitting, pin tuck and you can even knit rib in Fair Isle.

Interesting features?

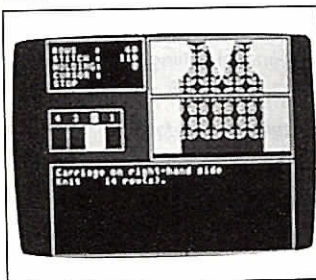
The facility to set the gap between the beds by moving a handle. This is wonderful for people like me who want to knit in different thicknesses of yarn. Also, the transfer carriage can transfer from front to back bed and from back to front bed.



By now I was certain that this was the system for me but when I saw the ribs it produced, they sold it to me. They were perfect because this is a true double bed knitting machine and I suddenly realised I would be able to make all those wonderful pleated skirts.

So, after a few candlelit dinners with a husband who understood my passion for knitting, the day arrived and the machine was delivered to my house. How wonderful to have it set up for me and how fortunate I was that I had a scart socket at the back of my television so no extra cost was necessary for a monitor.

I thought I was going to have problems with the controller as I have not used a computer before and had never realised that a mouse was anything other than a furry creature you screamed at. It was not as complicated as I thought it would be, since the program uses knitting terms and is laid out in a logical fashion.



After purchasing the four training videos from Woolley Soft Ware, I was soon able to knit the garments of my dreams and I then understood what the demonstrator meant when she said that I would never stop discovering different things the machine can do.

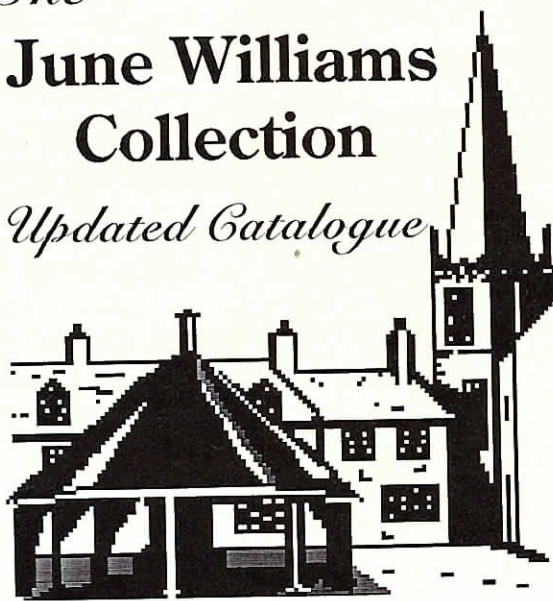
The Woolley Soft Ware free help line has proved invaluable and has helped me through a few of those awkward moments you always have when learning to use a new system.

Woolley Soft Ware are the U.K. distributors of all Singer knitting products. Contact them for help, information and the address of your nearest Singer dealer.

Woolley Soft Ware
179-183 Lawn Lane
Hemel Hempstead
Hertfordshire HP3 9JF
Tel: 01442-219298.

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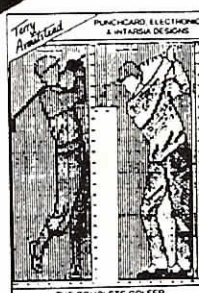
Tel: 01572 756119

06

Terry Armitstead

DESIGNS

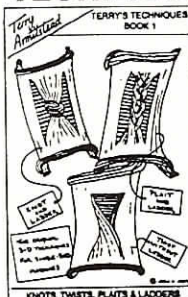
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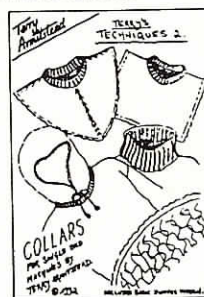
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04

Designed by Maggie Andrews

BACK

With carriage at right and using MT-3/MT-3 and MY, cast on 166 [180, 196] sts at centre of machine 1x1 rib as Diagram 1. K 2 tubular rows. Carriage is at left. Set machine for 1x1 rib knitting. K 1 row. Set RC at 000. Set ribber to tuck from right to left. K 44 rows. Push empty Ns on ribber marked * to WP, working outwards from centre 0 until there are 13 sets of 3 Ns on ribber (6 sets of 3 Ns at each side of centre 3 Ns). Push empty Ns on main bed to WP. Transfer all single ribber sts to corresponding Ns on main bed. Push empty Ns on ribber to NWP, leaving 13 sets of 3 Ns on ribber as Diagram 2. Set ribber to half pitch. Pick up the heels of the 2 outside sts of each set of 3 Ns on ribber and place on to empty Ns on main bed. Set RC at 000. Using MT/MT, K 16 rows. * On the furthest set of 3 rib sts at the right and left of centre 0, transfer the 2 outside sts on to the 2 main bed Ns between them, then transfer the centre st on to both of them. Push empty Ns to NWP. K 32 rows *. Rep from * to * 5 more times more and at the same time, K 100 rows. RC shows 148. Place marker at each end. K 60 rows. RC shows 208. Transfer rem 3 sts from ribber to main bed as before. Cont in st st **. K 42 rows. RC shows 250. Push 56 [60, 66] Ns at left and right to HP. Using WY, K a few rows over rem 54 [60, 66] sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

SHAPE NECK

Using a length of MY, cast off centre 26 [32, 38] sts. Push Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 56 [60, 65] sts rem. K 27 rows ***. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side to ***, reversing shaping.

JOIN RIGHT SHOULDER

Push Ns to UWP with sts behind latches. * With K side of right back shoulder facing, replace sts on to same Ns (in hooks). Push Ns back to WP, knitting one set of sts through the other. K 1 row. Cast off *.

MOCK CABLES

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
1 [1, 2] x 500 g cones in Eau-de-nil (MY).

GARMENT WEIGHT

Finished garment in first size weighs 400 g.

The fibre content of this yarn is 100% acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU, or telephone 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 109 [118, 129] cm, 43 [46½, 51] in.
Length to shoulder 70.5 cm, 28 in.
Sleeve seam 42.5 cm, 17 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over stocking stitch - wash and dry before measuring (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used purl side of knitting as right side of garment.

DIAGRAM 1

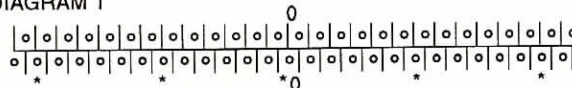
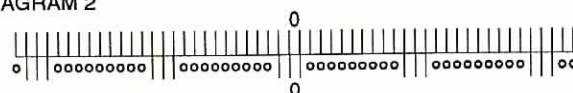


DIAGRAM 2



NECKBAND

Push 146 [158, 170] Ns to WP. With P side facing, pick up 33 sts down left side of front neck, 26 [32, 38] sts across front neck, 33 sts up right side of front neck and 54 [60, 66] sts across back neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

JOIN LEFT SHOULDER

Push 56 [60, 65] Ns to WP. With P side of left front shoulder facing, replace sts on to Ns. Push Ns to UWP with sts behind latches. Work as for right shoulder from * to * but read left for right.

SLEEVES

With carriage at right and using MT-3/MT-3 and MY, cast on 78

sts at centre of machine in 1x1 rib as Diagram 1. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. K 26 rows. Push empty Ns on ribber marked * to WP working outwards from centre 0 until there are 7 sets of 3 Ns on ribber. Push empty Ns on main bed to WP. Transfer all single ribber sts to corresponding Ns on main bed. Push empty Ns on ribber to NWP, leaving 7 sets of 3 Ns on ribber as Diagram 2. Set ribber to half pitch. Pick up the heels of the 2 outside sts of each set of 3 Ns on ribber and place on to empty Ns on main bed. Set RC at 000. Using MT/MT, shape sides by inc 1 st on main bed only at each end on next and every foll alt row until there are 98 sts on main bed. K 1 row. RC shows 48. Work as for Back from * to * 3 times and at

There are 16 different mock cable effects and instructions for knitting authentic mock Aran garments in Maggie's book "Mock Cables and Mock Arans". Copies are available, price £4.50 to include p&p, from:-

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ.

the same time, cont to inc on every 4th row from previous inc until there are 156 sts on main bed. K 9 rows. RC shows 144. Transfer rem 3 sts from ribber to main bed as before. Cont in st st. K 1 row. RC shows 145. Lower ribber. With K side facing and shoulder seam at centre, pick up 156 sts along armhole edge between markers and place on to same Ns. Using MT+1, K 1 row. Cast off.

PRESSING

Wash and dry. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MOCK CABLES

Thread a tapestry needle with two long ends of MY. Bring needle from the wrong side to the right side of the work immediately to the right of the last 3 sts transferred from ribber to main bed. Leave a 10 cm, 4 in end on the wrong side. * Sew to the left across the 3 rib sts and take needle through to wrong side. Bring needle back to the right side on the right of the 3 rib sts 8 rows down. Rep from * until you reach the welt. Sew across the last 3 rib sts and take needle through to the wrong side. Pull tightly on both ends of the double yarn and even out the 'cables' down the length of the garment. Make sure the work is not gathered up and is the correct length by pulling firmly on both ends of the 'cable'. Secure the ends on the wrong side and dam in. Working outwards from the centre, make a 'cable' on every alt set of 3 rib sts. Repeat on all pieces of garment.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required backstitch through open loops of last row worked in MY.

WELT EDGING

Push 4 Ns to WP. With wrong side facing and starting at side seam, pick up 4 sts from cast-on row and place on to Ns. Using MT-2 and MY, * K 8 rows. Pick up next 4 sts and place on to same Ns. Rep from * around lower edge and graft join.



LATCH ON

GOOD OLD DAYS?

Just lately I have been going through old knitting magazines - some of them dating back 25 years! I hoped I might get some "new" ideas, but it didn't work out quite like that.

Joan Lafferty

I am hoping I have sold my largish four-bedroom house and if so, I'll be moving to a small two-bedroom bungalow. So I have had to be ruthless about "pruning" my possessions. I keep opening the yarn cupboard and telling myself I must reduce the stock - but somehow I haven't the heart to dispose of those lovely cones. I have given a lot of small amounts to the various charities that are crying out for yarn, but the cupboard is shut once again and I know a lot of black bin bags are going to go into my new loft!

OLD MAGAZINES

When it comes to magazines that's another matter. By a fortunate coincidence someone put a leaflet through the door, asking for old magazines and "junk" mail - the bin men will take old newspapers, but bar magazines. So I have spent a splendid afternoon going back through about 60 or 70 machine knitting "oldies". The first thing that struck me was the number of yarn spinners that have disappeared along with even more dealers. I kept thinking "I used to go there for yarn" and "I got my first knitting table from those people" - all now defunct. Very sad, particularly the spinners, because some of them produced splendid materials.

OLD PATTERNS

Then the patterns. I have been asked recently to knit bonnets for baby girls. I know I could design one using my Knit Leader, but not having a baby to hand to measure, I'm not sure of the size. I have also been asked to make hats

for baby boys and I did find one of these, with ear flaps and ties to stop the little darling pulling it off! Researching my magazines I found lots of hats to tie under the chin, but these were the "pixie" variety which I didn't want, although they are easy to knit, being just a rectangle sewn together along one of the long sides. However, I did come across what I wanted, four magazines from the end, with the diagram for the Knit Leader. The measurements were all in centimetres which mean nothing to me, but never mind, I can draw the shape with my centimetre ruler.

TUCK STITCH DAYS

The next thing that struck me was the preponderance of tuck stitch garments. Unfortunately many of the old magazines catered for the old machines. Yes, I know some of them are doing yeomen service even after 25 years and yes, I should be able to reach back into the recesses of my memory and translate the patterns for my machine, but time is pressing. A good number of these garments were knitted in "double" or "aran-type" wools (yes, lots of garments were knitted in wool in those days). These used Tension 9 or 10, but I seem to remember they came out as stiff as a board, in some instances. Still, I think tuck stitch is due for a revival.

Before you rush off to your machine to start the trend, have a think. Tuck stitch comes out very much wider than normal stocking stitch. So it is absolutely essential to

do a tension piece. If you knit with a charting device all is well. Otherwise you have to find a pattern and match the tension exactly to that stated. This means using the yarn stated, too, not that lovely cone you have been hoarding for months!

Then one other thing you need to consider is the welt. On one of the old patterns I noticed they started with waste yarn and knitted the main parts of the garment. Then they knitted a mock rib hem (two needles working, one out of work), putting the main part of the garment on to these needles. How many needles? This, I'm afraid, is a matter for trial and error! Having said that, I have found that, using a ribber, one can sometimes get the right width using "two up, one down" on both beds, with the half pitch lever on "H" and the non-working needles coming in the middle of the two working.

There were a number of cushions using tuck stitch, which also looked very effective, particularly using several colours. But I am a bit dubious about cushions with loops - would these get caught in buckles and so on? Although, come to think of it, I have made cushions using weaving and these have survived very well, in spite of a spell in the washing machine.

There were a few woven garments in my old books, but none leaped out at me, demanding to be knitted this very minute. I have gone off weaving a bit since I made a woven coat, edged all round with yards of stocking stitch "braid" and then my customer decided she didn't want it! The carcass of this effort is still in the cupboard - what am I going to do with it?

A CLOSE FIT

The thing that struck me most about these old designs was that they were all so skimpy - fitting exactly to the figure and all so short. In fact the draw-out diagrams all drew in to the waist and then out again for the bust. What a lot of work! In those days we allowed two inches for "ease" and nowadays it is four or even six inches. Of course, most of the sleeves were "set-in" with a sprinkling of raglans. Drop shoulders are so much easier to knit. However, I have seen

examples with the top of the sleeves drawn in so that they don't set nicely on the upper arm.

Here's a tip to prevent this. If you own a ribber put it into position for the last row at the top of the sleeve, but don't connect the two carriages. Set the tension on the main bed to 10, then push out every other needle on the ribber to Holding Position. Also push out all the main bed needles to Hold, but have the machine set to knit them back. (It's worth pulling the work down as you do this last exercise). Then knit one row and drop the ribber bed. Cast off with the latch tool in the usual way. If you don't own a ribber you can achieve the same effect by knitting each stitch through by hand, making a long loop. A time consuming operation, but worth it when you come to sewing up the garment. Or you might care to take off on waste yarn and cast off using a large hand knitting needle.

THE GAPS

I had hoped I might find some Fair Isle or motif patterns that I had forgotten, but no luck here. Some of the instructions said "Use pattern number AAA from set YYY", and since I no longer have those sets this was little help. There were a few animals such as ducks and rabbits that I recognised from my punchcard days and indeed a couple that I have drawn out on my Mylar sheets. There was only one child's jumper that really took my eye, and that had rows of rabbits, sitting and standing, then rows of flowers with green leaves. I might well knit something along these lines, but not quite like the original, in that it had the pattern all over the sleeves. Impatient little fingers do catch in the floats on the inside of sleeves!

The other thing that occurred to me was the lack of articles - about one to each magazine in some cases! There were some old, familiar names, like Hazel Ratcliffe, Kathleen Kinder and my MKM colleague of many a year, Iris Bishop. How does she get all those ideas, I wonder? Unfortunately I didn't find any old tips and hints worth resurrecting for this article.

THE GARMENTS

There were a few garments

that we wouldn't think of making nowadays. I came across several wedding dresses, but nothing spectacular. When I offered to knit my daughter's wedding dress she nearly had kittens and told me firmly that she would wear nothing knitted! She didn't get away with "nothing knitted" altogether, because I knitted a chimney sweep doll and gave it to her at the reception. The older readers will probably remember that it was considered good luck for a bride to be kissed by a chimney sweep outside the church. I know that a lot of the younger guests did not know what I was doing when I "kissed" her with my doll!

Would you knit wool vests nowadays? I don't think I would go so far as to knit a nightdress and negligee, albeit in thin yarn and using a lace stitch. Then beach wear - I can't see anyone wanting a knitted bathing suit or a bikini - it reminds me of a friend who knitted one by hand and wore it when we went swimming in an open air pool. She jumped in first and I followed. Unfortunately the upper portion of her bikini rode up

round her neck; my breath was taken away, temporarily, by the shock of the cold water, so I couldn't tell her what had happened. This put me off knitted bikinis for life! (I won't mention the wolf whistles from the gents sitting on the side of the pool!)

One other feature of these old magazines used to annoy me then and it still does - the habit of putting the pictures in the front and back of the magazine and having to turn to the middle for the instructions. I know, of course, that this was done because it is easier to print the pictures right across the "double spread" of paper, which when folded, comes in the front and back of the book. How lucky we are today when all the pictures are in colour and all the directions printed alongside them.

It sounds as though I am "knocking" those old magazines. This was not my intention, because we were jolly glad to have anything for the machine knitter in the seventies. Machine knitting was almost a dirty word among craft people in those days, but happily it is not so today.

ANDREA LEVICK

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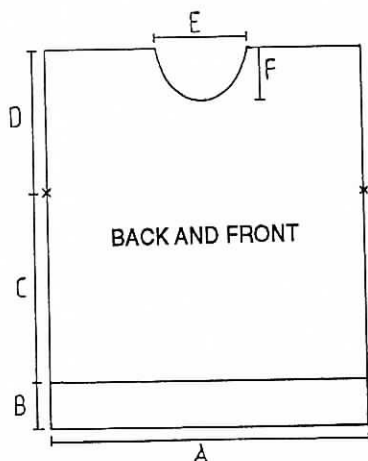
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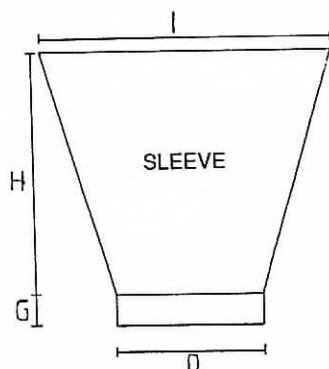
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◀ 35



A = 55 [60, 65] cm
B = 6.5 cm
C = 38 cm
D = 26 cm
E = 18 [20, 22] cm
F = 11 cm
G = 5.5 cm
H = 37 cm
I = 52 cm



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PROGRAM

PROG - ENT
 ERASE - ENT
 CAST-ON - 1 - ENT
 ALL ST PATT - NO
 ST PATT A - DOT - ENT
 READER CARD 1 - ROW 1
 ALTER - ENT
 DIRECT - NO
 ADD - ENT
 ADD WHAT? - DOT - ENT
 READER CARD 1 - ROW 15
 ALTER - ENT
 DIRECT - NO
 3 COL - NO
 DIST RO - NO - ENT
 DIST STS - 0 - ENT
 ADD - ENT
 ADD WHAT? - DOT - ENT
 READER CARD 1 - ROW 29
 ALTER - ENT
 DIRECT - NO
 3 COL - NO
 DIST RO - NO - ENT
 DIST STS - 0 - ENT
 ADD - ENT
 ADD WHAT? - DOT - ENT
 READER CARD 1 - ROW 43
 ALTER - ENT
 DIRECT - NO
 3 COL - NO
 DIST RO - NO - ENT
 DIST STS - 0 - ENT
 ADD - NO
 KNIT TECH - 138 - ENT
 ENLARGE/POSITION - NO
 TEST - NO
 ALL ST PATT - NO
 ST PATT B - DOT - ENT
 READER CARD 2 - ROW 1
 ALTER - ENT
 DIRECT - NO
 ADD - ENT
 ADD WHAT? - DOT - ENT
 READER CARD 2 - ROW 15
 ALTER - ENT
 DIRECT - NO
 3 COL - NO
 DIST RO - NO - ENT
 DIST STS - 0 - ENT
 ADD - ENT
 ADD WHAT? - DOT - ENT
 READER CARD 2 - ROW 29
 ALTER - ENT
 DIRECT - NO
 3 COL - NO
 DIST RO - NO - ENT
 DIST STS - 0 - ENT
 ADD - NO
 KNIT TECH - 138 - ENT
 ENLARGE/POSITION - NO
 ALL ST PATT - ENT
 FORM - NO
 LND - 72 - ENT
 RND - 73 - ENT
 (Depending on size being knitted)
 START POS - ENT
 CAST ON - ENT

DREAM ARAN

4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Forsell Superwash 2-ply using three ends together throughout.
(Yarn Guide No.14.)
4 x 250 g cones in Ivory (col 1).

GARMENT WEIGHT

Finished garment in first size weighs 760g.

*The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:-
T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278 6281.*

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107, 112] cm, 36 [38, 40, 42, 44] in.
Actual size 102 [108, 113, 119, 125] cm, 40 1/2 [42 1/2, 44 1/2, 47, 49 1/2] in.
Length to shoulder 70 cm, 28 in.
Sleeve seam 47.5 cm, 19 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 58 rows to 10 cm, 4 in measured over pattern using Knit Tech 138 and lock on N/KX using three ends of yarn together (stitch size setting approximately 5/5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any electronic sheets needed from the charts provided.
- Tech 1 for the rib will select the correct pushers for continuing in the Aran pattern.
- When the rib is completed (because Aran is knitted on every alternate needle) you leave the pushers alone. You then transfer stitches from the listed Ns to the back bed from the front bed and for each stitch transferred put that pusher out of work on the front bed. The handle should always be in the upright position when knitting Aran although the console will say otherwise. Similarly when selecting pattern you leave the pusher arrangement as it is, although the console will tell you to put out all pushers.
- If you want to lengthen or shorten the body or sleeves, add or subtract 30 rows for every 5 cm, 2 in.
- As you will be using 3 ends together, remember to wind off some wool from the fourth comb.
- Cast-on combs, weights and blue strippers were used. It is advisable to give weight to the fabric while knitting.
- Take great care when preparing the cards as they must be accurate. If you would like to receive laser printed sheets for direct entry into the console, please send SAE and £1.50 to June Williams, 8 Dee Close, Oakham, Rutland, Leicestershire LE15 6JT. A template pattern for cut and sew neck is also available at a cost of 50p.

BACK AND FRONT ALIKE

Handle up. No strippers. Set up 145 [153, 161, 169, 177] Ns on front bed at centre of machine to WP with extra N at right. * Push corresponding Ns on back bed to WP. Arrange pushers on front bed in WP. Switch on electronics. Press >>> to start CAST ON - ENT START POS - ENT. Follow the screen arranging Ns as diagram. Set RC at 000. Set lock as screen and ss to 2/2. Using 3 ends of col 1, K 1 row. Insert cast-on comb and 3 weights. Set

ss to 3/3, K 2 rows. Set ss to 4/4, K 1 row. END C O - ENT. Knit until RC shows 6. Insert blue strippers. Knit until RC shows 30.

PREPARE FOR ARAN KNITTING

Leave pushers alone (see notes). Transfer sts for pattern from front bed to back bed as follows:- (push corresponding pushers into blocking rail) *. At left of centre - Ns 2, 14, 18, 26, 30, 34, 38, 46, 50, 54 and 58. At right of centre Ns 3, 15, 19, 27, 31, 35, 39, 47, 51, 55 and 59. Push empty Ns to

June Williams

NWP. Press >>> to return to PROGRAM. Press >>> again to CAST ON - ENT. START POS - ENT. CAST ON - ABC to select patt A. Follow the screen i.e. GX/SX. Set RC at 000. Set lock to N/KX and ss to 5/5. K until RC shows 383. Handle down. Set lock on N/N and ss to 4/4, K 1 row. Switch off electronics. Return pushers to blocking rail. Set ss to 4 3/4/4 3/4, K 1 row. Push empty Ns on front bed to WP. (Three quarter turn handle if using U70.) Transfer sts to front bed, K 1 row. Cast off.

SLEEVES

Handle up. No strippers. Set up 69 Ns on front bed at centre of machine in WP with extra N at right. Work as for Back and Front from * to *. At left of centre - Ns 2, 14, 18, 26 and 30. At right of centre - Ns 3, 15, 19, 27 and 31. Push empty Ns to NWP. Select patt B in the same way as for patt A. Handle still up. Set RC at 000. Set lock on N/KX and ss to 5/5. Inc 1 st on each bed at each end (keeping the 1x1 sequence and putting a pusher on front bed into position for each new needle) on next and every foll 10th row until there are 141 sts. K until RC shows 239. Handle down. Set lock on N/N and ss to 4/4, K 1 row. Switch off electronics. Return pushers to blocking rail. Set ss to 4 3/4/4 3/4, K 1 row. Push empty Ns on front bed to WP. Transfer sts to front bed, K 1 row. Cast off.

NECKBAND

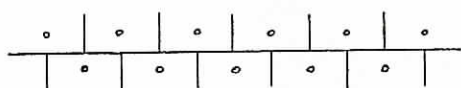
Electronics not needed. Handle up. No strippers. Set up 149 Ns on front bed at centre of machine to WP with extra N at right. Push corresponding Ns on back bed to WP. Arrange Ns as diagram. Set RC at 000. Set lock on N/N and ss to 2/2. Using 3 ends of col 1, K 1 row. Insert cast-on comb and 3 weights. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 4/4. K until RC shows 6. Insert blue strippers. K until RC shows 36. Handle down. Set ss to 4 3/4/4 3/4, K 1 row. Transfer sts from front bed to back bed and change to black strippers. Set lock on N/GX and ss to 6, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.



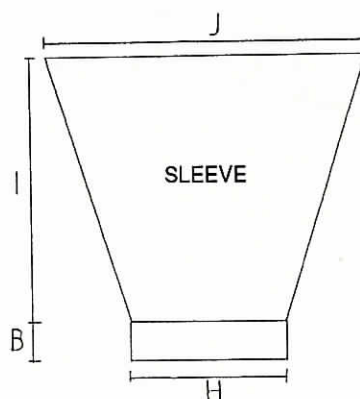
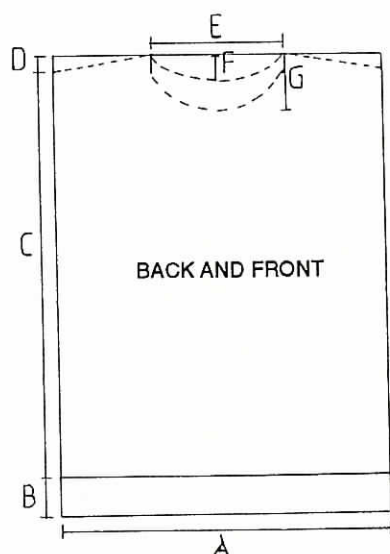
NEEDLE DIAGRAM

**MAKING UP**

Draw a neckline shape on back and front using measurements on diagram as a guide. Sew 2 rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to within 1.5 cm, 1/2 in of stitching to form neck curve. Mark shoulder seams from 2.5 cm, 1 in at armhole edge to 0

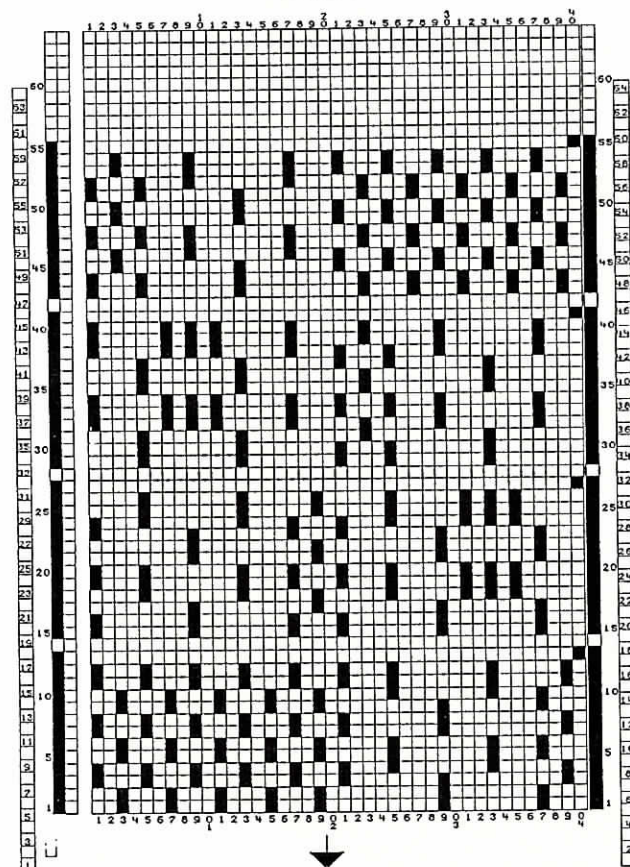
at neck edge. Join shoulder and neckband seams. With right sides tog, pin neckband into position.

Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Fold in half and catch down on inside. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams.

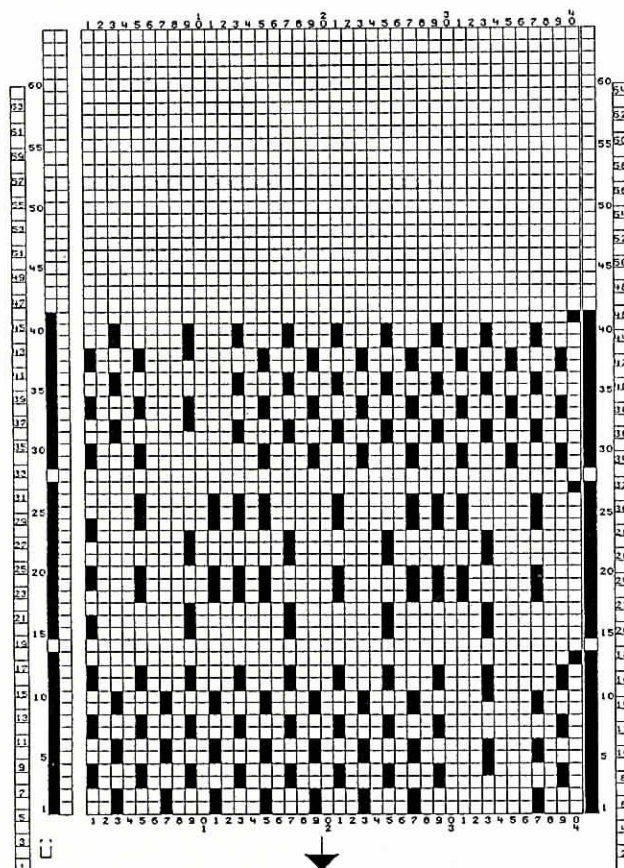


- A = 51.5 [54.5, 57.5, 60, 63] cm
- B = 6 cm
- C = 64 cm
- D = 2.5 cm
- E = 20.5 cm
- F = 4.5 cm
- G = 9 cm
- H = 24.5 cm
- I = 41.5 cm
- J = 50 cm

CARD 1



CARD 2



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Sylvia Wynn, The Old Smithy, Pirton, Worcester WR8 9EJ.
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Yvonne Knapman, 19 South Road, Portishead, Bristol BS20 9DU.
Tel: 01275-842677.

Double jacquard knitting, an informative talk and demonstration on all

aspects of double jacquard knitting, using the double bed colour changer or the Jac-Card; covering design and punchcard conversion. Workshop days by arrangement. Within 100 miles of Bristol, further by arrangement.

BERYL JARVIS

90 Asfordby Road, Melton Mowbray LE13 0HR.
Tel: 01664-68449.

As well as demonstrations, topics include - General Talk; Machine Knitted lace; Making Up; Tension (what's that?). Open to requests - whatever the topic I always knit. Info Sheets available - send SAE for mail order. Workshops and private tuition can be arranged. Any distance considered.

KADANSE

Kathryn Smeaton, 55 Woodlands Road, Charfield, Wotton-under-Edge GL12 8LT.
Tel: 01454-261361.

Kathryn will be pleased to visit your club and give an informal talk on how she designs her patterns and also to show how to use some of her knitting techniques. She will bring along her sample garments for you to see and her patterns for you to purchase. Within 100 miles of Bristol area, but any distance considered at certain times of the year. (Charfield is 5 mins off Junction 14 of M5, just North of Bristol.)

PEGGY LA RIVIERE

67 Bartholomew Road, London NW5 2AH.
Tel: 0171-267 2712.

The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats. Up to two hours from London, further by arrangement.

RIVERSIDE

Riverside Spinning Co Ltd, Dockfield Terrace, Shipley BD17 7AW.
Tel: 01274-596875.

We give an interesting and informative talk on spinning. We also bring some of our yarns and garments and together have a mini fashion show. Fun for all members. All areas considered.

JENNY ROSE

12 Bereta Road, London SE9 3TZ.
Tel: 0181-859 2745.

Talks and workshops on many topics, including punchcard designs, surface decoration, yoked sweaters, ribber techniques, knitting with mohair and lace variations. Any distance considered.

JANET SPINK

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3 Frobisher Close, Hinckley, Leicestershire LE10 1UP.
Tel: 01455-636409 (after 6pm).

Knitting with oiled yarns, Cashmere, Lambswool, Angora, Shetlands etc. Successful knitting in luxury oiled yarns. Talk, demonstration and workshops, covering yarn counts, tensions, finishing techniques, scouring and garment care. Patterns, Information Sheets and Buttons for sale. Any distance by prior arrangement.

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PICTURE KNITTING

It's good to hear from old friends when a birthday comes along and Wendy's congratulations on our tenth gave us great pleasure. Her party-going teddy design could be the "icing on the cake" for lots of little people looking forward to a birthday.

Wendy Phillips

Happy 10th Birthday

In April 1987, I vividly remember producing an advertisement for my first ever picture knitting book illustrated in colour. One of my teddy bears tentatively modelled the designs, hoping knitters would notice him and buy the book. This advert not only gave information about the designs but also brought a message of congratulations to *Machine Knitting Monthly* on their first birthday. With such a wide and varied readership, I am happy to say *MKM* did me proud and my pattern book was a huge success. Now (several pattern books later), it gives me very great pleasure to congratulate *MKM* on their 10th birthday and thank them for everything they have done for machine knitters around the world.

Wendy Phillips



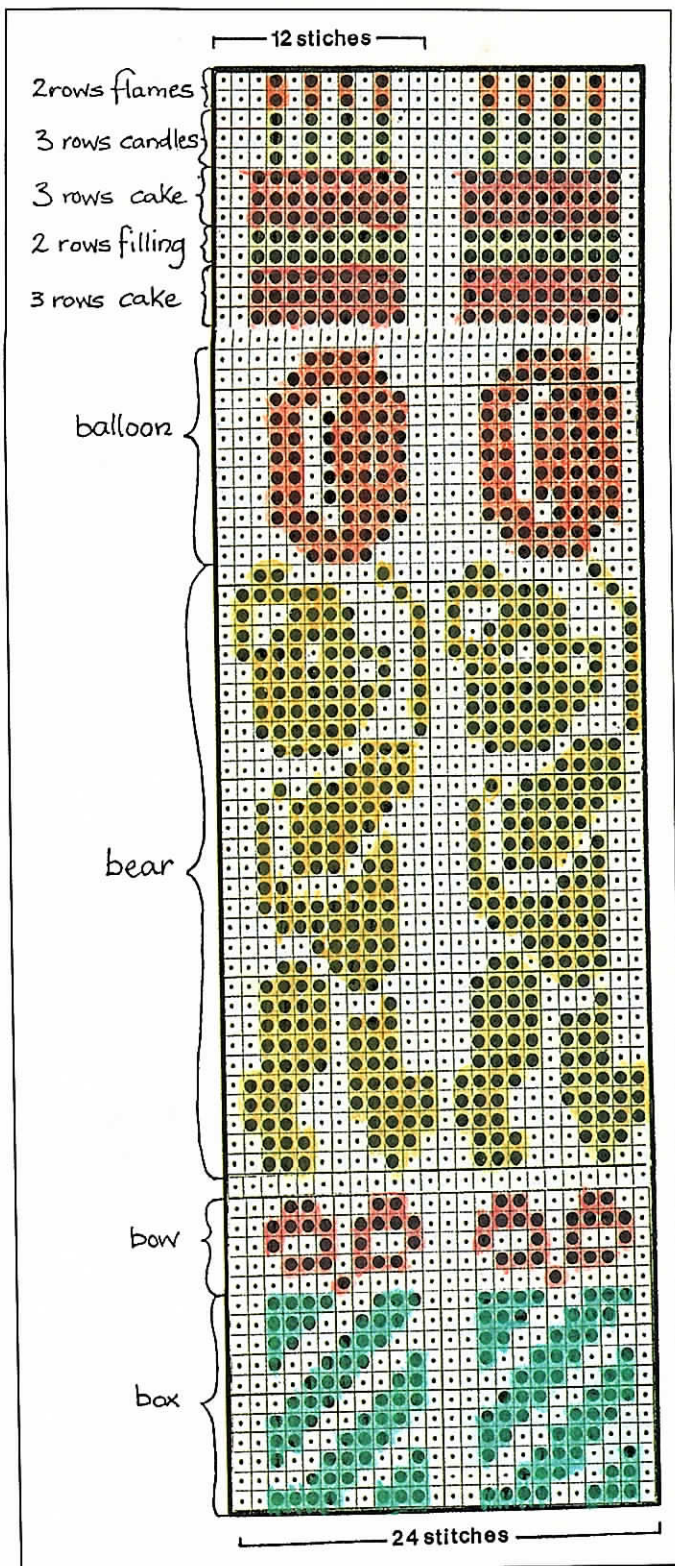
THIS MONTH'S WENDY PHILLIP'S BOOK OFFER
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ALPHABETS AND NUMBERS - If you want to personalise any garment with lettering or numbers, this book contains 18 different styles and sizes together with graph paper and ideas and instructions for planning your design, slogan and so on. Retail price normally £3.99. Offered to readers for **£1.99 UNTIL 31st MAY 1996.**

Postage and packing – 50p per order please (offer for UK only). Send cheque or credit card details to:

Wendy Phillips
(Designs)
P.O.Box 5
Windermere LA23 3AN



This simple 12-stitch design, showing teddy bears carrying balloons, (featured in my book *Little Pictures*) would make a colourful border on all kinds of children's garments. By adding the boxes tied with ribbon and the cakes with candles on, you can produce a really special birthday garment for a young child.

The cakes in this design have four candles on top. If this is not the number you require, then try knitting the cakes without candles (stop the

design at row 60) and then Swiss darn one or two candles on each cake until you have the required number.

Make sure you use a vivid orange or yellow for the candle flames to make them look really authentic. To personalise the garment further, you could add the recipient's name and date of birth (see this month's book offer), but do remember that no child, out at school or at play, should advertise its name to strangers!

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Please include only one entry on this form and print the details on plain paper if you prefer not to cut your magazine.

1214

THE 12TH SOUTHERN KNITTING & NEEDLECRAFT EXHIBITION

West of England Exhibition Centre
Royal Bath & West Showground,
Shepton Mallet, Somerset

SOUTHERN EXHIBITION

The four-day, 12th Southern Knitting and Needlecraft Exhibition will be held from 25th to 28th April at the West of England Exhibition Centre at the Royal Bath and West Showground, Shepton Mallet, Somerset. For knitters in Wales and the South West, this is their show, bringing the newest products and perennial favourites to the region. As the last show in the Nationwide season, this is also the last chance for exhibitors to launch any books, patterns or yarns which were not available in time for the earlier shows, so visitors could be the first to see them.

It will be a great opportunity to shop for your summer knitting among the season's colours and styles and, if you are short of inspiration, be sure to see one of the free fashion shows which should spark off a few ideas. Expect to find a wide choice of patterns, yarns, books, kits, machines and accessories and look out for those little "gems" which are so hard to track down when you need them - just the right buttons or beads, the perfect motif!

Naturally the show is not just for knitters, needlework and other crafts will be well-represented, so you can go with a non-knitting friend (try our free ticket draw). As well as the free fashion shows, the attractions included in the ticket price are various lectures and workshops, competitions and a free draw to win a £400 sewing machine.

Facilities at The Royal Bath and West Showground include free parking, free left luggage, shops, bars and restaurants and disabled services. The exhibition is open from 10.00 am to 5.00 pm on all four days.

Tickets for the show are £4.00 for adults and £3.00 for Senior Citizens. Accompanied

children under 16 are admitted free and you can save £1.00 per ticket if you book in advance from: Nationwide Exhibitions (UK) Ltd, P.O.Box 20, Fishponds, Bristol, BS16 5QU. Access and Visa cards are accepted: telephone 0117-970 1370. If you are booking a group you can also get one free ticket for every ten purchased.

FREE TICKETS

Nationwide Exhibitions (UK) Ltd, the organisers of the show, have generously given us 20 pairs of tickets with their compliments, so that 20 MKM readers and their companions can enjoy a great day out. There's no tricky competition to enter to win the free tickets, all you need is a bit of luck and all we need is your name and address on the back of a postcard or sealed envelope. Post it to:

Southern Tickets
MKM, P.O.Box 1479
Maidenhead
Berkshire SL6 8YX.

If your card is one of the first 20 in the draw, we'll send you a pair of tickets, valid for any day of the show.



CLUB LINE

We bring you news from Clubs and classes held up and down the country. If you would like us to mention your course, class or club, please send details to us at Clubline, MKM, PO Box 1479, Maidenhead, Berkshire SL6 8YX.

SUTTON COLDFIELD

The friendly Sutton Coldfield MKC has been running for several years and now meets at the Four Oaks Methodist Church Hall, opposite Four Oaks Station car park on the second and fourth Tuesday, each month. The Chairman tells us, "A warm welcome is extended to new members who will find that we have an extensive library of books and videos on all aspects of machine knitting, for all machines.

We often have visiting speakers but at those meetings

when we do not have one, there are demonstrations given by club members and help for individual problems. There are also competitions for experienced knitters and beginners, so there is something for everyone."

For more information, ring the Chairman on 0121-353 3551.

SPALDING

There's no need to ask which day of the week is meeting day for Spalding Thursday Knitters but it's during the afternoon of the second Thursday of the month, from

2.00 - 4.00pm, that they can be found at the home of organiser, Josephine Rix. Ring her on 01775 712831 if you'd like to join them.

BOGNOR

Another Thursday club! There's a new Secretary at The Bognor Thursday KC, Mrs Wiston. You can call her on 01243 863062 for full details, but the club meets every other week from 2.00 - 4.00pm at the Royal British Legion Hall, Rose Green, Bognor Regis.

ROTHSAY

Bute knitters call themselves the Drop in Stitchers MKC and they meet at Lower Hall, Pavilion, Argyle Street, Rothsay, Bute, on alternate Wednesdays, from 7.30 - 9.30pm. Call the Secretary, Shona McDougall, on 01700 504638, to find out more.

AMERSHAM

The evening of the third Wednesday each month, is when Chiltern MKC meets at Amersham Common Hall, White Lion Road, Amersham, Bucks. The meetings start at 7.45pm but for other details, please ring the Organiser, Mrs Cameron-Wilson, on 01895 833920.

SCOTTISH CLUBS

Organisers of clubs in Scotland may be interested in snapping up a visit from knitwear designers, Elaine Cater and Caroline Nelson.

They are planning a Knitting Tour of Scotland during early September this year, so anyone interested in booking them for a talk or workshop should get in touch with Elaine now. Her address is:

29 St Leonards Road
London SW14 7LY.
Tel: 0181-876 5245.

For those unfamiliar with their work, garter carriage designs and slip stitch are among their specialities and they have patterns, books and disks for children's and adult's knitwear.

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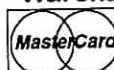
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BACK

Handle up. Blue strippers. Set up 99 [107, 115] Ns on each bed in WP. Arrange Ns for 1x1 rib as Diagram 1. Set lock on N/N and ss to 5/5. Using MY, K 1 row. Set lock on CX/CX and ss to 6/6. K 2 rows. Set lock on N/N and ss to 7/7, K 1 row. Set RC at 000. Set lock on EX/N. K 48 rows. Set RC at 000. Set lock on EX/EX and ss to 7 1/2/7 1/2, K 154 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. K 1 row. Dec 1 st at each end on next and every foll alt row until 91 [99, 107] sts rem, then on every foll 3rd row until 79 [87, 95] sts rem *. K 84 rows. RC shows 110. Place marker at each side of centre 29 sts. Cast off loosely.

FRONT

Work as for Back to *. K 40 rows. RC shows 66.

SHAPE NECK

Using a length of MY, cast off centre 9 sts. Transfer sts at left to front bed. Note position of Ns. Using WY, K 1 row by hand, then transfer sts to decker combs. Cont on rem sts for first side. Set RC at 000. Dec 1 st at neck edge on every 3rd row until 25 [29, 33] sts rem. K 14 rows. Cast off loosely. Arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Unravel WY. Transfer alt st to back bed to keep arrangement correct. Finish to correspond with first side, reversing shaping.

SLEEVES

Handle up. Blue strippers. Set up 49 Ns on each bed in WP. Arrange Ns for 1x1 rib as Diagram 1. Set lock on N/N and ss to 4/4. Using MY, K 1 row. Set

RIBBED TUNIC

5

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5, 80 or E6000 machines.

MATERIALS

Forsell's Touch of Silk DK. (Yarn Guide No.14.)
2 x 400 g cones in Light Onyx (MY).

GARMENT WEIGHT

Finished garment in second size weighs 730 g.

The fibre content of this yarn is 90% Wool, 10% Silk. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG or telephone 0116 278 6281.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 114 [124, 133] cm, 45 [49, 52 1/2] in.
Length to shoulder 72 cm, 28 1/2 in.
Sleeve seam 46 cm, 18 1/2 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 actual stitches to 29.5 cm and 50 rows to 11.4 cm measured over 1x1 setting with lock on EX/EX (stitch size setting approximately 7 1/2/7 1/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

- No electronics are needed.
- Use Blue strippers throughout, unless otherwise stated.
- If you have not used a thick yarn before, you will find Hazel's article on page 66 of the March issue has some useful tips.
- When increasing or decreasing '1st at each end' means one stitch on either front or back bed as pattern dictates - not, as is more usual, one stitch on each bed.
- When decreasing, knit off loop from the tuck row before transferring stitch to opposite bed.
- This garment is meant to be very loose fitting, check size carefully before deciding which size to knit.

lock on CX/CX and ss to 5/5, K 2 rows. Set RC at 000. Set lock on N/N and ss to 6/6, K 21 rows. Set RC at 000. Set lock on EX/EX and

Hazel
Duignan

ss to 7 1/2/7 1/2. Shape sides by inc 1 st at each end on every 8th row until there are 57 sts, then on every foll 10th row until there are 85 sts. K 4 rows. RC shows 176. Place marker at each end.

SHAPE TOP

Set RC at 000. K 1 row. Dec 1 st at each end on next and every foll alt row until 77 sts rem, then on every foll 3rd row until 65 sts rem. RC shows 26. Cast off loosely.

COLLAR

Handle up. Blue strippers. Set up 117 Ns on each bed in WP. Arrange Ns for 1x1 rib as Diagram 1. Set lock on N/N and ss to 5/5. Using MY, K 1 row. Set lock on CX/CX and ss to 6/6, K 2 rows. Set RC at 000. Set lock on EX/N and ss to 7 1/2/7 1/2, K 29 rows. Set ss to 7/7, K 4 rows. Set RC at 000. Set lock on N/N and ss to 6 1/2/6 1/2, K 10 rows. Transfer sts to front bed and then change to Black strippers. Using WY, K a few rows and release from machine.

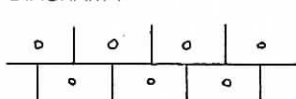
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Cover with a wet cloth and allow to dry in shape before removing pins.

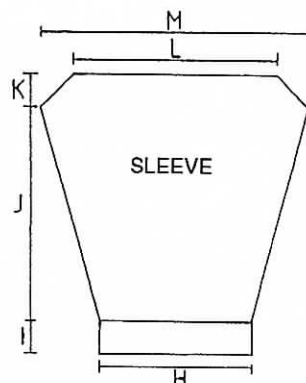
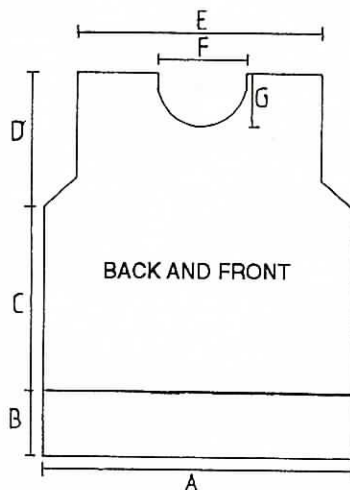
MAKING UP

Join shoulder seams. Join ends of collar. Pin collar to neck edge, with right side of collar to wrong side of garment. Unravelling WY as required, backstitch through open loops of last row worked in MY. Set in sleeves. Join side seams from above welt. Join sleeve seams. Turn collar to right side. Work a row of DC along open edges of welts, if required.

DIAGRAM 1



A = 58 [63, 67.5] cm
B = 12 cm
C = 35 cm
D = 25 cm
E = 46 [51.5, 55.5] cm
F = 17 cm
G = 10 cm
H = 28.5 cm
I = 6 cm
J = 40 cm
K = 6 cm
L = 38 cm
M = 50 cm





DUOMATIC UPDATE

MORE COLLARS

This month it is back to the neckline again. I still have a few ideas left for putting a "collar" on to a plain round neck.

Hazel Duignan

SEPARATE COLLAR

One easy way of doing this is to raise the original front neck of your sweater a little (see Diagram 1) then finish the neck with a plain tubular band. I usually like to cast on at a lowish stitch size then increase the stitch size gradually as I knit the CX rows. I make the band fairly narrow, not more than one inch deep, then join the band to the neck edge by the Passap Method (you can back stitch if you prefer). Then I like to knit a separate soft tube of fabric, about 12 to 14 inches deep, to wear over the plain band. The tube can be of stocking stitch, reverse stocking stitch, tuck stitch or almost any other stitch as long as the end fabric is soft enough to drape. I find this a very useful type of neck finish as it is possible to wear the sweater without the collar, or with a scarf instead of the knitted collar. It also means that the collar can be

removed when I want to wear a coat which buttons up to the neck. I have often had problems when a nice cowl collar fights its way out of my coat and I end up looking a mess. This does not seem to happen to tall people so I assume it is just the vertically challenged among us who suffer.

SPLIT POLO

Another collar, this time firmly fixed to the neck edge, is the split polo neck. This consists of a strip of ribbed fabric which is sewn to the neck edge without the side seams of the collar being joined together. One easy way of knitting this is to calculate the number of stitches required to fit the neck edge. Then cast on in main yarn across the whole bed, using either tubular or racking cast-on. Knit about three inches at main rib stitch size then decrease the stitch size by about $\frac{3}{4}$ and knit another two inches. Transfer

all the stitches to one bed, knit two rows of stocking stitch (remember to change to black strippers first) then release the work on to waste yarn. Replace the stitches on to the back bed, reducing evenly across the work to give the number of stitches first calculated. Unravel the waste and knit two rows of stocking stitch. Remove on to waste yarn and stitch to neck edge with right side of collar facing wrong side of garment.

I like to make the opening of this type of collar about two inches to the left of the centre front neck, but you can put it wherever you wish; it also looks good with the opening on the left shoulder seam. If you decide to put the opening at the left shoulder seam, then you might like to try this variation:-

1. Alter left front shoulder as Diagram 2.
2. Knit collar as given for split polo or knit a strip of fabric wide enough to fit round the neck edge without stretching the collar.
3. Join right shoulder of garment. Do not sew in sleeves.
4. Attach collar to neck edge as for split polo, from neck edge of left back to neck edge of left front.
5. Knit a button band long enough to fit along shoulder seam and depth of collar.

6. Knit a buttonhole band to match button band.
7. Attach button band to back shoulder and edge of collar.
8. Attach buttonhole band to front shoulder and edge of collar.
9. Lap armhole edge of buttonhole band over button band and stitch together.
10. Sew on buttons to match buttonholes.
11. Sew sleeves in place.

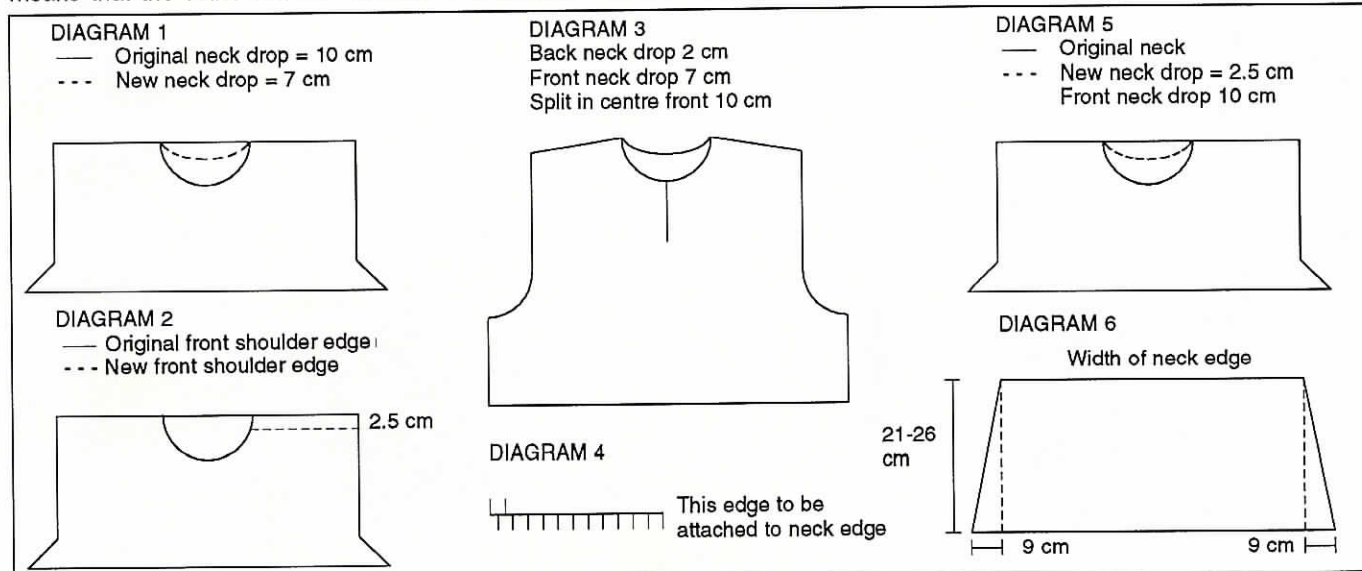
When wearing this style, leave the buttons on the collar edge undone.

FRILL

Another idea for trimming the neck edge is a frill. This does not suit everyone but on some people it really does look good. Diagram 3 shows the neck shaping required and I have drawn a slit four inches (10 cm) long at the centre front of the neck. This should be neatened with a tubular band or by two rows of crochet before the collar is sewn on. To knit the collar make a waste yarn cast-on over 12 stitches on the front bed. Using main yarn, knit one row then bring up two needles at left on back bed as Diagram 4.

With lock set at CX/N and the stitch size on the back bed, one whole number lower than that on the front bed, knit until you have about one metre of fabric. Transfer back bed stitches to front bed. Knit one row N and remove on to waste yarn. Back stitch through open loops at start and finish of band removing waste yarn as you sew.

Pleat the band at regular intervals to fit the neck edge and stitch wrong side of band



of garment. Knit a narrow band of stocking stitch over six needles long enough to fit round the neck edge. Sew this on to cover the collar seam, sewing along both edges of the narrow band to form a casing. Either make or purchase a cord to thread through this casing and tie at the front, you will need about 47 inches (120 cm). To knit a cord you can knit a full needle rib over three needles on the back bed and two on the front bed, or with three needles on each bed and locks set to CX/CX, knit a tubular cord. Try a little of both to see which you prefer.

COWL COLLARS

Diagram 5 shows the neck shaping required for a cowl collar. I have left the front neck drop at four inches (10 cm) but you can drop this lower if you wish. I usually drop the front neck another inch but it does really depend on what suits your figure.

Once that you have shaped the neck, there are lots of cowl shapes to choose from. It is important to remember that to make a successful cowl the fabric must be soft enough to drape well. There are several ways of ensuring that your fabric will fall properly. You can choose a yarn which can be knitted with a fairly large stitch size without looking too open; something like Bramwell's Rania will knit a lovely soft cowl neck which will wash and wear well. Or you can choose a yarn which will press or steam into a soft fabric. Bramwell's Hobby or Artistic and Bonnie's fine crêpe can be all be pressed or steamed to soften them and there are many other yarns which will work equally well. Obviously I do not have room to mention every yarn but if in doubt, knit a small sample and steam or steam press it to test how it feels. Some pure new wools can be pressed to a soft drapeable fabric; I particularly like Yeoman's Sport. If you are using strands of a fine yarn such as Hush Knit's Mayfair or an acrylic 2/30s try knitting the collar with fewer strands of the yarn than you have used for the main body of the garment.

Finally, you can choose a stitch pattern which gives you a soft fabric. This is where the Passap/Pfaff machines really come into their own. There

are many, many tuck stitch patterns, some worked over every other needle or over wider spacings, which will make lovely cowl necks. Also, all the release stitch patterns, including release stitch lace and summer Fair Isle, will make a soft fabric providing you do not choose a stiff, unyielding yarn.

An easy beginner's cowl-type neck could be knitted by calculating the number of stitches needed for a full needle rib band. Cast on over this number, using a racking cast-on and knit about eight to ten inches of half fisherman's rib (or full fisherman's rib if you prefer). Reduce the stitch size as you knit and then change the lock settings to N/N and knit about one inch of full needle rib, then either cast off or remove on to waste yarn. Seam the short edges of the collar and join to the neck edge, putting the seam at the centre back.

It is also possible to knit a collar of this type by using the short row technique and knitting the collar sideways, but this can be quite time consuming.

DRAPED COWL

I am only going to mention one more type of draped collar in this article and, as before, this must be knitted in a soft fabric. It is not quite the same as a normal cowl as there is less fabric at the back neck than the front. Diagram 6 shows how to calculate the number of stitches required. You can start at the neck edge and work towards the outer edge by increasing, or you can cast on the number of stitches required for the outer edge and work towards the neck edge decreasing evenly as you knit.

I hope that you are not all bored with alternative necklines, but if so, put the articles on one side until the day when you urgently need "something different" to finish off a round or V neckline.

I have just realised that I am still writing some measurements in inches and some in centimetres. I hope that you are not confused. I am trying very hard to think in centimetres and sometimes it works but obviously sometimes it does not. Until next month - Happy Knitting.

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ART AND DESIGN

LEMONS

After a short break, Anne is back with a new series showing us how she translates the images that have inspired her into knitting. We've had flowers and buildings, even washing on the line, what does she have in store this year?

Anne Kent

It's good to be back! I was delighted to know (by the number of requests I have received for templates) that quite a few of you are knitting the wall hanging from my last series.

It would be great to see some photographs if you take any and can spare me one. I cer-

tainly enjoyed knitting it and I hope it is proving a challenge and pleasure to you.

To start my new series I am looking at lemons. This is a fabulous picture isn't it? There is something about lemons that always conjures up a feeling of spring freshness for me.

A I have started by taking a closer look at the cut portion showing clearly the segments and making a sketch of them. Even if you cannot draw (or think you can't!), it is a very good exercise in observation to make the attempt. You really have to study an object to try to get it down on paper. Even if you simplify it in your drawing, you will have had to look at it closely.

B This colour drawing is looking at the side view of the segments. (Not seen in the picture but inspired by it.) Note that I have changed the background colour with bold stripes.

C I have developed the rounded segment shapes into triangular shapes, varying the sizes.

D Another pattern on the stitch-related paper. The

bottom pattern in green and yellow, is the same as the middle line of D.

E I have knitted this design using bright colours and browns. I do think the colours used in the picture would also make a lovely colour scheme. It would be good to do a wool-winding exercise with this picture and knit a simple sweater in stripes of these colours.

I teach a design course in machine knitting and I never cease to be amazed at the different patterns that are produced by my students when they are all starting from a similar source. I'm sure many of you would produce a totally different stitch design to mine from this picture of the lemons. I can already see great possibilities in the half lemons in the picture, but time and space say STOP! Happy designing.

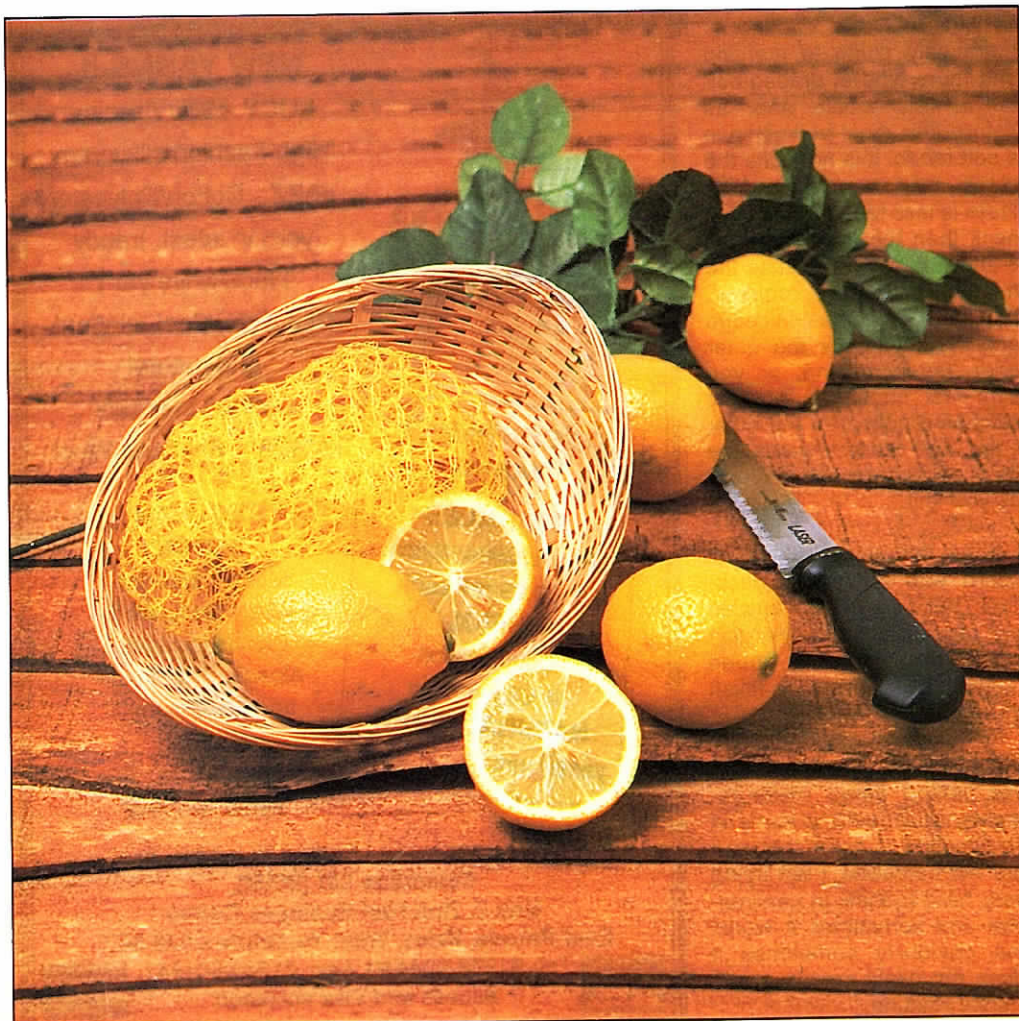
ABOUT ANNE KENT

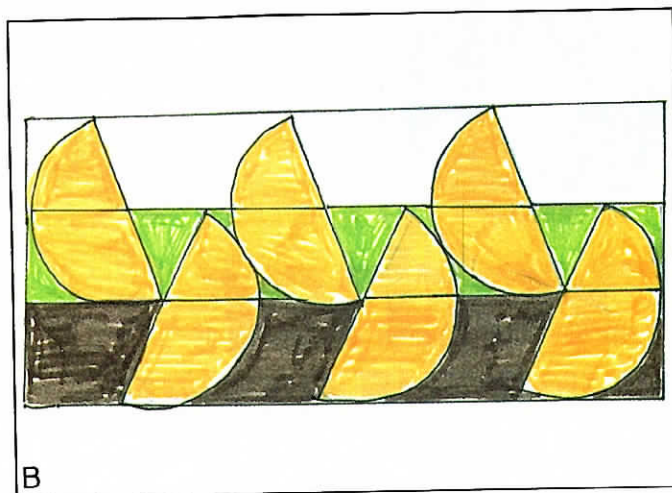
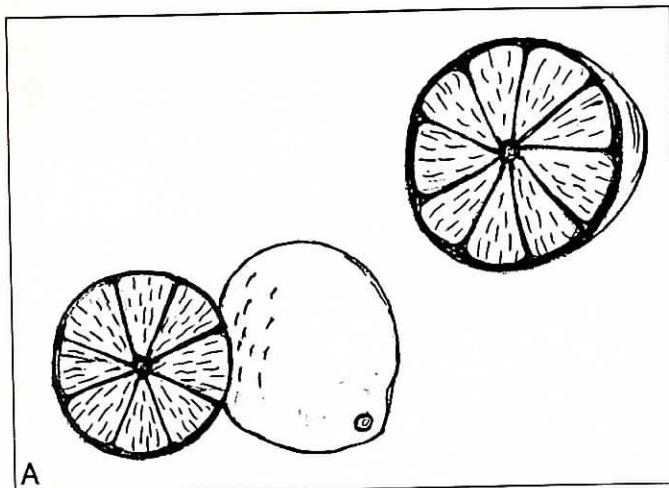
As she begins her new series, we asked Anne to tell us about herself and how she became involved in machine knitting and design. This is what she had to say.

"I bought my first knitting machine in 1978 and was 'hooked' from the start. I was fortunate to attend Art School for nearly four years in my younger days and was a commercial/lettering artist for many years.

"With this background it was not surprising that I was interested in designing and could barely keep the stitches on the needles before I started to 'design'. From making garments for friends, I went on to develop a Made to Measure Knitwear service offered through a few magazines, *Woman's Weekly* being my biggest source of customers. This was a mail order service and very hard work! However, it gave me a good grounding in pattern writing and an understanding of sizing.

"I have been teaching Machine Knitting for seven years now; mainly evening classes for ladies though I have taught a male or two. I love teaching and last year taught a London Open College Federation course for the first time. This was a design course and was very challenging, for me as well as the students.

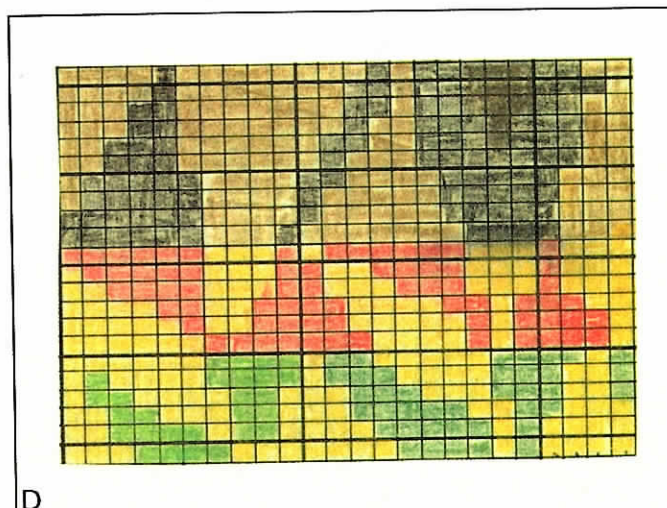
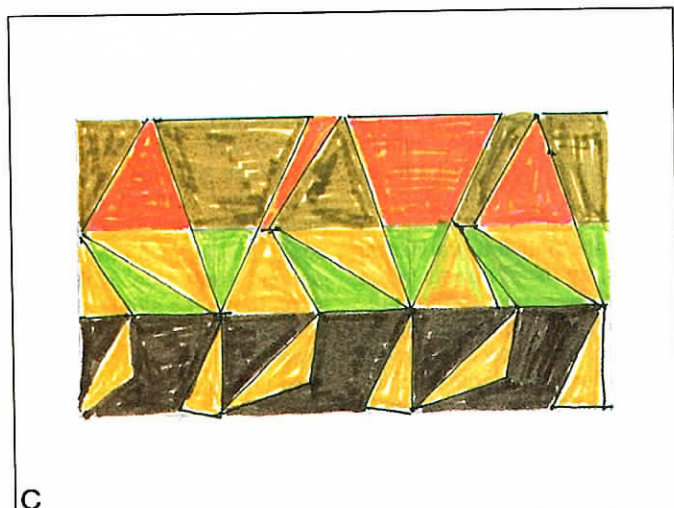




"A few years ago I became friends with one of my students and Pauline is now my business partner. We visit knitting clubs and I talk on various knitting subjects - sizing being a favourite. We also show and sell our designs.

"Last year saw our fourth Summer Show, a machine knitting exhibition held in Selsdon, South Croydon, in July. It seems only yesterday that we were wondering if we were brave enough to organise such a show - would enough people come, would we have enough exhibitors? Last year we had a waiting list for exhibitors and doubled the number of visitors who attended the first show. It is a day for machine knitters only and there always seems to be a great atmosphere - perhaps that is why it works.

"I still enjoy designing and I have also very much enjoyed writing these Art and Design articles. Now Pauline and I have bought a computer (fortunately my son is a bit of an expert) and I think that I may have a new challenge. Thank goodness it doesn't drop stitches!"





USING THE RIBBER

Part 10 -

HAND TOOLING

Hand tooling - with the ribber? It is not as difficult as it sounds and the effects are both varied and unusual. Keep it simple, limit the amount and it can be very enjoyable.

Diane Bennett

There are many different ways of using hand tooling in ribbed garments - look at both hand knitted and commercially made garments to find ideas. For the machine knitter, the key to success is to avoid complex designs.

The examples in this article are all simple - as long as you watch the needles and the row counter they are easy to achieve. To limit the amount of hand work which is needed, consider using it only on one piece of a garment or even part of one piece. Cables or transfers can be limited to the first or last part of a piece, with the different

needle set-up used to add interest to the remainder.

LITTLE BELLS

This is a very simple transfer design, needing only a double-eyed bodkin. Although the example shown in Figure 1 and described in detail is knitted with a fine yarn and the H setting, a similar effect can also be achieved using a thicker yarn and 1x1 rib. After knitting a welt using full needle or tight 2x2 rib, use full needle rib for the main part of the garment. For each little bell to be knitted, transfer stitches from the ribber to the main bed to give this needle setting:

```

|||||
11001010101011
A A

```

This is, in fact a very simple setting, five alternate needles on the ribber with two empty needles on each side of them.

1. After setting up the needles for the bells, set the row counter to 000 and knit ten rows.

2. Using a double-eyed bodkin, transfer the stitches from the needles marked A on to the centre needle.

3. Leave the empty needles in work - check this after each set of transfers, since it is easy to push them back by mistake.

4. Knit ten rows.

5. Repeat Steps 2, 3 and 4.

It really is very easy to knit and just a couple of panels is all that are required to add interest to a garment. Knit the back and sleeves in full needle rib and the front with a panel of bells each side of the centre.

CABLED STITCHES

Traditional hand knitted cables use plain stitches to create the cables and purl stitches on each side to highlight them. When machine knitting, these purl stitches are usually either replaced by needles out of work or made by latching up ladders from empty needles after completing the garment.

Although it is possible to cable main bed stitches while knitting with stitches at each side of these on the ribber, there is a problem. When knitting with a Japanese machine, it is difficult to knit successfully with very few stitches on the ribber and large gaps between these stitches. This means that a large number of cables would need to be knitted, which would be very tedious to cross.

As an alternative to traditional cables, try using panels in full needle rib, similar to the panels described above for the little bells. For ease of crossing the cables, use single stitches and cross these using double-eyed bodkins.

Use a fine yarn and full nee-

dle rib. For each cable, transfer stitches from the ribber to give this needle setting:

```

|||||
1100101011
A A

```

This setting is very similar to little bells, but uses only two alternate needles.

1. After setting up the cable panels, set the row counter to 000 and knit five rows.

2. Using a double-eyed bodkin, remove one of the single stitches on the ribber marked A above.

3. Turn the bodkin through 90 degrees and hold between the beds or let it rest on top of the other stitches, leaving both hands free.

4. Using a second bodkin or a single transfer tool, remove the other single stitch (A) and place it on the empty needle.

5. Place the stitch removed from the machine first on to the other empty needle.

6. Knit ten rows.

7. Repeat Steps 2 to 6, cabling whenever there is a 5 on the end of the row counter number, always crossing the cables in the same direction.

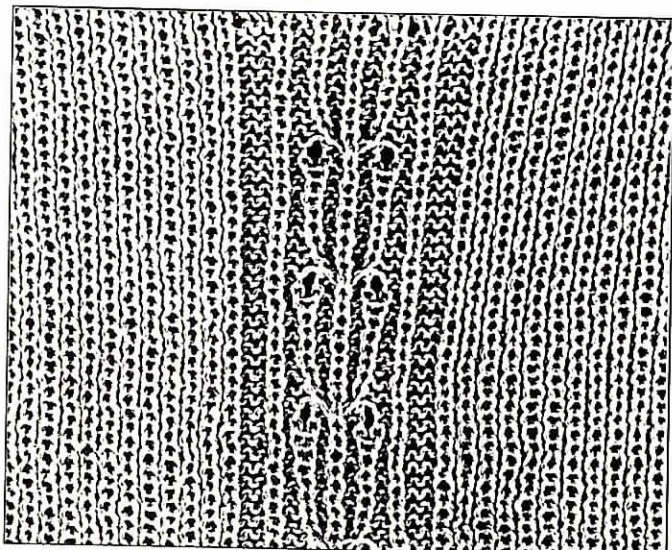
This produces a small, simple panel, but many variations are possible. Figure 2 shows the effects of cabling over a larger number of needles and alternating the cables (there are step-by-step instructions in *Double Bed Fabrics*).

If the panel is set up with a larger number of empty needles at each side, the single stitches can be moved outwards to form a wider cable effect.

Transfer to give four empty needle either side of the single needles. After crossing the cables, knit two rows. Move the single stitches one stitch outwards. Knit two rows, move the stitches outwards again, leaving two empty needles on each side. Knit eight rows. Move the single stitches one stitch inwards, knit two rows and repeat. Knit two rows and cross the cables.

This produces an elongated diamond, with cables every sixteen rows. By setting up a

FIGURE 1



wider panel of empty needles, the diamond can also be enlarged if preferred.

Try, also, leaving the centre needle in working position, giving three needles in work between the empty needles. Cross one single stitch with a pair of stitches, removing the single stitch with a double-eyed bodkin first. This gives an effect more like a traditional cable, but without placing too much strain on the needles or making the cables too difficult to cross.

BED TO BED TRANSFERS

When knitting full needle rib with a fine yarn, stitches can be transferred between the beds to produce an effect similar to a single motif.

Use a double-eyed bodkin to remove the stitches from the ribber and put them on to the main bed. When returning the ribber needles to working position, simply push them into work, which forms a hole and gives an attractive lacy effect to the fabric.

The simplest shape to try is a diamond, shown in Figure 3. This example is 42 rows long, but it can be enlarged if required. Before using it on a garment, work out the row on which it should be started, to position it centrally on the piece.

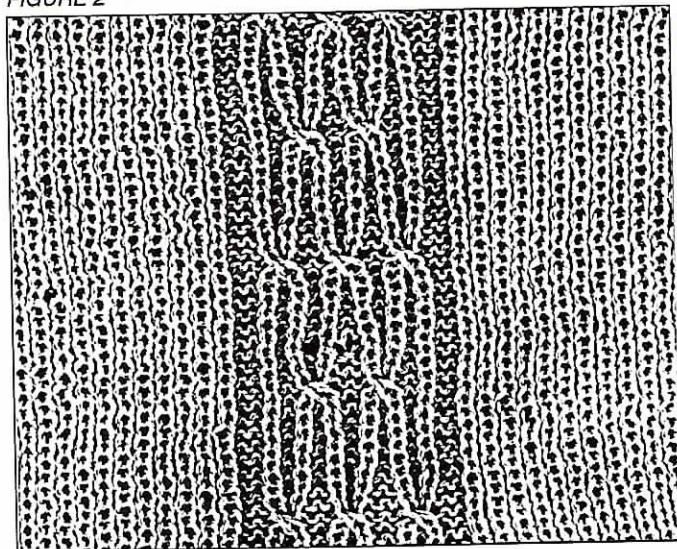
1. Transfer the stitch to the left of 0 on the ribber on to the main bed with a double-eyed bodkin.

2. Knit two rows.

3. Transfer the stitch at each side to the main bed.

4. Knit two rows.

FIGURE 2



5. Repeat Steps 3 and 4 once – five needles on the ribber are now empty.

6. Transfer the stitch at each side to the main bed and push the centre needle on the ribber into working position.

7. Knit two rows.

8. Transfer the stitch at each side to the main bed and push up the needle each side of centre into work.

9. Knit two rows.

10. Repeat Steps 8 and 9 until the diamond is 21 stitches wide (ribber needles 11 left and 10 right are the last empty needles).

11. Push the outside empty needles at each side into working position and transfer the outside needle at each side of the centre block to the main bed.

12. Knit two rows.

13. Repeat Steps 11 and 12 until five empty needles remain in the centre.

14. Push the outside needle each side to working position.

15. Knit two rows.

16. Push the remaining needle to working position, then complete the garment in full needle rib.

The instructions may look quite complex, but the diamond is, in fact, quite easy to knit. Try it – watch how the diamond shape is formed by the combination of transfers and pushing needles into work.

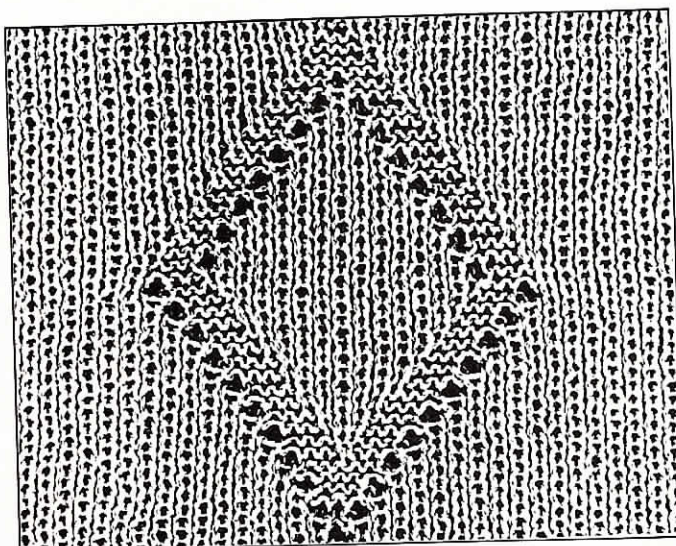


FIGURE 3

The size of this diamond can be adjusted to suit the garment to be knitted, or if preferred it can be reversed and a panel of diamonds can be knitted in the centre of a garment and of course, other shapes are also possible.

These hand-tooled fabrics are all easy to knit and make an enjoyable alternative to allowing the machine to do all the work. Do give them a try and experiment with other alternatives and different ways of using them for garments.

This is the last article about the ribber - don't forget that Diane's books Use Your Ribber with information and garment patterns and Double Bed Fabrics with step-by-step instructions for fabrics and garment patterns are both available from your dealer for £5.25 or direct from:-

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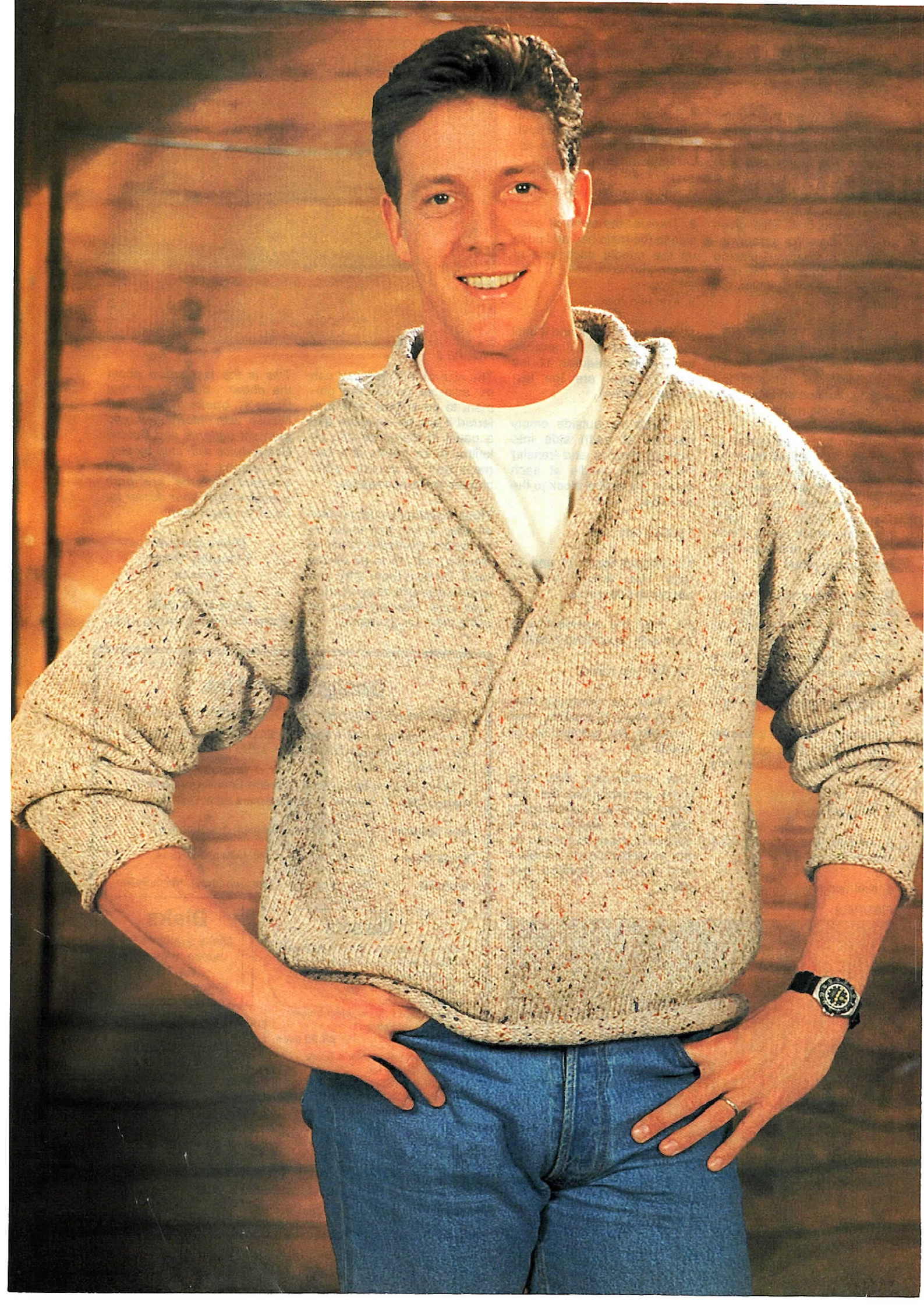
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CHUNKY CASUAL

6

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines with 86 [94, 104, 112] Ns or more.

MATERIALS

Spectrum Alpine Aran. (Yarn Guide No.18.)
7 [8, 8, 9] x 100 g balls in Natural (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 800 g.

The fibre content of this yarn is 78% acrylic, 13% wool, 9% polyester and it is available from stockists or by mail order from Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.
Actual size 93 [102, 113, 122] cm, 37 [40½, 44½, 48] in.
Length to shoulder 59 [62, 64, 67] cm, 23½ [24½, 25½, 26½] in.
Sleeve seam 46.5 cm, 18½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

BACK

Push 86 [94, 104, 112] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 84 rows. Place marker at each end. K 56 [64, 70, 78] rows. RC shows 140 [148, 154, 152].

SHAPE SHOULDERS

Set carriage to hold. * Push 4 [5, 6, 8] Ns at opposite end to carriage to HP. K 1 row. Push 1 N at carriage side to HP. Rep from * 3 times more. ** Push 5 [5, 6, 6] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at opposite end to carriage to HP. Rep from ** once more. *** Push 5 [6, 7, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from *** 3 times more. 30 sts rem in WP. Push Ns at opposite end to carriage from HP to UWP on next 2 rows. Using MT+4, K 1 row. Cast off with a latch tool.

FRONT

Push 86 [94, 104, 112] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 46 [52, 58, 64] rows.

FRONT OPENING

Slip 28 [32, 37, 41] sts at right on

*Designed by
Judy Dodson*

to a length of WY and remove from machine. Cont on rem sts for first side. K 38 [32, 26, 20] rows. Place marker at left edge. K 57 [65, 71, 79] rows.

SHAPE SHOULDER

* Set carriage to hold. Push 4 [5, 6, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from * once more. Push 5 [5, 6, 6] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Push 5 [6, 7, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Push Ns at opposite end to carriage from HP to UWP, K 1 row. Push 30 Ns at right to HP. Using MT+4, K 1 row. Cast off with a latch tool.

COLLAR

With carriage at left, push 30 Ns from HP to UWP. Set RC at 000. Using MT, K 1 row. * Push 2 Ns at opposite end to carriage to HP, K

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◀ 53

1 row. Push 1 N at carriage side to HP, K 1 row. Rep from * 8 times more. RC shows 19. Push 3 inside Ns from HP to UWP on next and foll 8 alt rows. K 25 rows. RC shows 61. Using MT+4, K 1 row. Cast off with a latch tool. Push 28 [32, 37, 41] Ns to WP. With carriage at right and P side facing, replace 28 [32, 37, 41] sts on to Ns. Reset RC to 46 [52, 58, 64] and then push 30 adjacent Ns at left to WP. Using a length of MY, cast on by hand. 58 [62, 67, 71] sts. Finish to correspond with first side reversing shaping by reading right for left and left for right.

WELTS

Push 74 [82, 92, 100] Ns to WP. With P side facing, replace sts from lower edge on to Ns dec evenly. Set RC at 000. Using MT-1 and MY, K 25 rows. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using MT-2 and MY, K 9 rows. Using MT+4, K 1 row. Cast off with a latch tool.

SLEEVES

Push 54 [56, 58, 60] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 8 [8, 5, 4] rows. Shape sides by inc 1 st at each end on next and every foll

11th [7th, 6th, 5th] row until there are 72 [82, 90, 100] sts. K 15 [19, 16, 12] rows. RC shows 112. Using MT+4, K 1 row. Cast off with a latch tool.

CUFFS

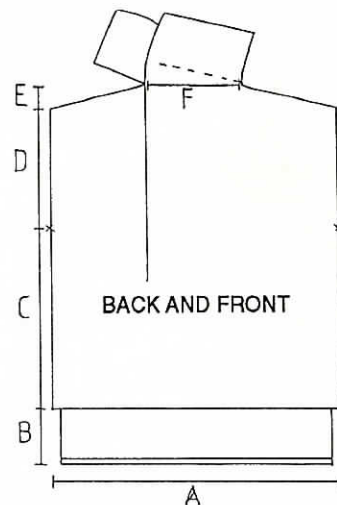
Push 40 [42, 44, 46] Ns to WP. With P side facing, replace sts from lower edge of sleeve on to Ns dec evenly. Set RC at 000. Using MT-1 and MY, K 25 rows. Using MT+4, K 1 row. Cast off with a latch tool.

PRESSING

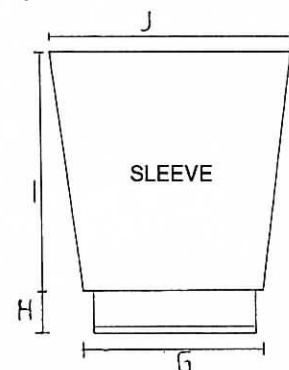
With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

With right sides of back and front together and folding the last 2 rows of each piece out of the way, join shoulders to give a raised seam as shown in photograph. Set in sleeves between markers, folding the last 2 rows of sleeve out of the way but sewing on to the back and front as usual. Join side and sleeve seams. Join centre back seam of collar and sew collar into position. Catch down the 30 cast on sts on inside. Allow collar to roll naturally.



A = 47.5 [52, 57.5, 62] cm
B = 9 cm (with edge rolled)
C = 30 cm
D = 20 [23, 25, 28] cm
E = 3.5 cm
F = 16.5 cm
G = 30 [31, 32, 33] cm
H = 7 cm (with edge rolled)
I = 39.5 cm
J = 40 [45.5, 50, 55.5] cm



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Designed by

ROLLER COASTER

7

Judy Dodson

BACK

Push 92 [100, 108] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. * K 2 rows B, 2 rows MC, 2 rows B and 2 rows A. ** Set carriage to hold. Push Ns 1, 2, 13, 14, 15, 16, 27, 28, 29, 30, 41, 42, 43 and 44 at left and right of centre 0 to HP. Using MC, K 2 rows. Set carriage to knit back to WP. Using A, K 2 rows. Rep from * 3 times more. * K 2 rows B, 2 rows MC, 2 rows B and 2 rows A. RC shows 33. *** Set carriage to hold.

Push Ns 6, 7, 8, 9, 20, 21, 22, 23, 34, 35, 36 and 37 (plus on 2nd size - Ns 48, 49 and 50, on 3rd size - Ns 48, 49, 50 and 51) at left and right of centre 0 to HP. Using MC, K 2 rows. Set carriage to knit back to WP. Using A, K 2 rows. Rep from * 3 times more. K 2 rows B, 2 rows MC and 2 rows B. RC shows 55. Cont in st st and MC ****. K 108 rows. RC shows 163.

SHAPE SHOULDER DARTS

Set carriage to hold. * Push 5 [6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from * 3 times more. ** Push 6 [7, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP. Rep from ** 3 times more. 40 Ns rem in WP.

SHAPE NECK

Push Ns at opposite end to carriage from HP to UWP on next row. Push centre 32 Ns to HP and push 4 Ns between centre Ns and shoulder Ns at left to HP. Cont on rem 30 [34, 38] sts for first side. Using B, K 1 row. Push 1 N at neck edge to HP, K 1 row. Using MC, K 1 row. Push 1 N at neck edge to HP, K 1 row. Using B, K 1 row. Push 1 N at neck edge to HP, K 1 row. Using A, K 1 row. Push 1 N at neck edge to HP, K 1 row. Using WY, K a few rows over remaining 26 [30, 34] sts and release from machine. With carriage at right, push 30 [34, 38] Ns at left from HP to UWP. Using MC, K 1 row. Finish to correspond with first side, reversing shaping. Push remaining 40 Ns from HP to UWP. Using MT+4 and MC, K 1 row and then cast off with a latch tool.

POCKET LINING

Using MC, cast on 18 sts by hand. Set RC at 000. Using MT, K 30 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to ****. K 50

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Moby Aran. (Yarn Guide No.17.)
7 [8, 9] x 100 g balls in Royal (MC).
1 x 100 g ball in Navy (A).
1 x 100 g ball in Natural (B).
Stitch holder.

GARMENT WEIGHT

Finished garment in second size weighs 705g.

The fibre content of this yarn is 85% Acrylic, 15% Lambswool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX. Tel: 01274-561331.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92-97 [102-107, 112-117] cm, 36-38 [40-42, 44-46] in.
Actual size 109 [119, 128] cm, 43 [47, 50.5] in.
Length to shoulder 63.5 cm, 25 in.
Sleeve seam 40 cm, 16 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

16½ stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

rows. RC shows 105.

PLACE POCKET LINING

Transfer sts 11 to 29 inclusive at left of centre 0 on to a stitch holder. With P side of Pocket Lining facing, replace sts on to empty Ns. Unravel WY. K 48 rows. RC shows 153.

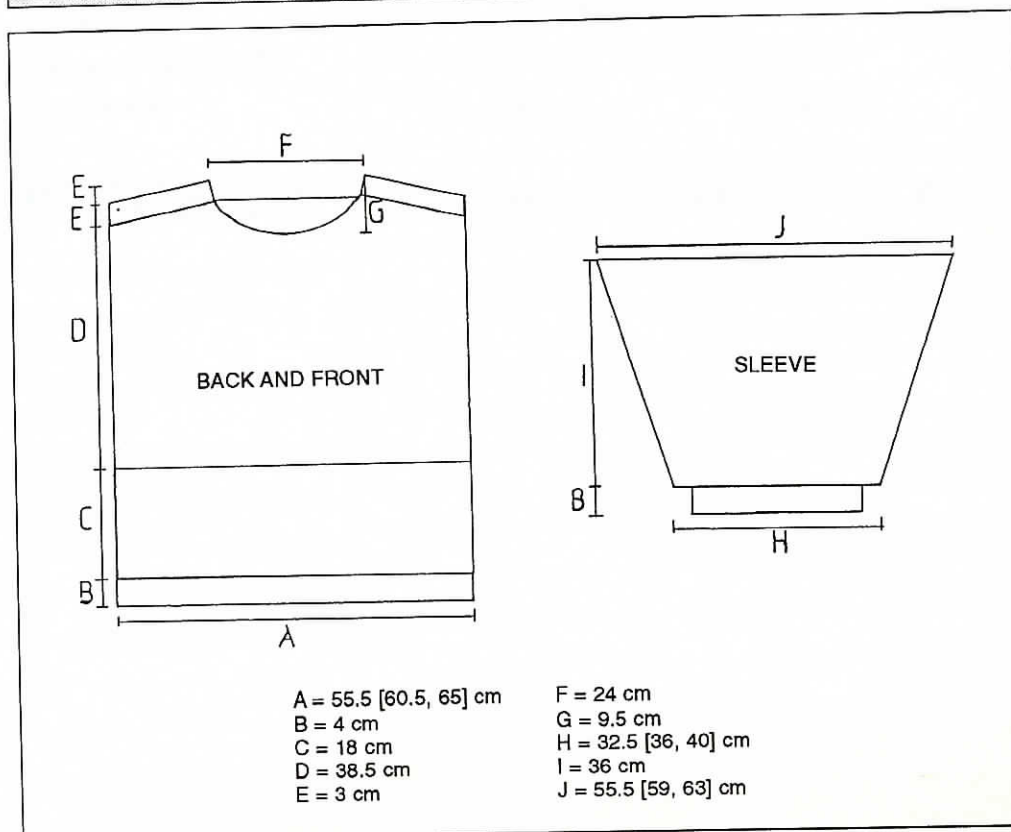
SHAPE NECK

Using a length of MC, cast off centre 12 sts. Push Ns at right to HP and cont on rem sts for first side. Set carriage to hold. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll alt row. 26 [30, 34] sts. K 1 row.

SHAPE SHOULDER DART

* Push 5 [6, 7] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Rep from * once more. Push 6 [7, 8] Ns at opposite end to carriage to HP, K 1 row. Push 1 N at carriage side to HP, K 1 row. Push Ns at opposite end to carriage from HP to UWP on next row. Using B, K 2 rows. Using MC, K 2 rows. Using B, K 2 rows. Using A, K 2 rows. With K side of left back shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+4 and A, K 1 row. Cast off with a latch tool.

With carriage at right, push rem Ns from HP to UWP and finish to



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QUESTION TIME

BUTTONHOLES

More ideas were needed to help plan future demonstrations at the knitting club so this month, Pat asked members to make use of the club's Suggestion Box which has, in the past, been completely ignored by everyone!

Pat Coulston

At our club, we have three tutors working, each doing a twenty minute technique three times. The members move round in clockwise rotation, so that every member sees each technique demonstrated. There are three machines in action, one of which will have the ribber attached. We keep strictly to techniques – as opposed to a teaching course – because we run machine knitting classes for more advanced teaching.

Our club is now into its seventh year, so Debbie and I worked out that if a member had been coming monthly since we started, they would have seen well in excess of 200 different techniques. You can now understand why we were running short of ideas!

Some of our members have been with us since we started, others have joined along the way and some knitters are very new and only started machine knitting in the last year. Many of them have completed machine knitting classes and generally, the knowledge of knitting is quite high at our club. Although we pride ourselves on never repeating a technique, it's becoming difficult to maintain that standard and we also have to remember the new folk, who will not have seen past demonstrations.

The first response brought forth about 20 suggestions. The interesting thing about

them was that they were all requests for things that had been covered before, so that made us feel better about repeating things! However, there were about 60 folk at that club meeting and as several of the suggestions had come from the same person, we wondered what other thoughts there were? Although we were back to racking our brains, we were pleased with the response and will encourage members to continue to use the box in the coming months.

BUTTONHOLES

One of the suggestions, asked for a couple of times, was for that perennial favourite buttonholes. I wonder why these are so popular? I always leave my cardigans and jackets undone so I don't worry too much about buttons and buttonholes! However, here are a few suggestions. Again, I know this will be very "old hat" to many of you, but we may catch a few new knitters in the net.

BUTTONHOLES FOR SINGLE BED MACHINES

These are really best knitted in stocking stitch and worked sideways instead of vertically. Many knitting machine manuals do suggest knitting a strip twice the width of the finished band and making two buttonholes on the same row at intervals up the band. The strip is then folded in half lengthways, the two holes placed on top of each other

and sewn around. I feel this is not very satisfactory because it works better for me if the knitting is very firm.

An alternative is to knit a single thickness band using Card 1 either in tuck stitch, or with the machine set to knit Fair Isle and the same colour yarn in both feeders. However, for the new knitter, this method is not easy when it comes to making the buttonholes.

The sideways method looks really good when perfected and there is no hand sewing to do on completion. If you have not tried it before, do have a go on a practice piece first, before attempting it on a garment.

SIDEWAYS KNITTED SAMPLE BUTTONHOLE

1. Cast on about 20 stitches and knit about 20 rows.
2. Put the centre 4 stitches loosely on to a nylon cord, (pull the needles back into working position so that they are level with the other needles). Counting from the left, we shall call these stitches 1 to 4.
3. Knit 11 rows.
4. Look at the 4 stitches on the nylon cord and note there is a top row and a bottom row. Identify 3 + 1 (the + 1 is the stitch at the left of the 4) stitches on the top row and 4 stitches on the bottom row.
5. Pick up the 4 (1 + 3) stitches on the top row, placing them on to needles 1 – 4. Knit these stitches through the original stitches on the needles. There is now one stitch on each needle.
6. Transfer stitch 4 on to adjacent needle 3, knit it down (see * below) and bring the needle back in line with the empty needle. You now have one empty needle.
7. Transfer stitch 3 on to adjacent needle 2, knit it down and bring it back in line with the empty needle. You now have two empty needles.
8. Repeat with stitch 2 on to needle 1. There are now three empty needles.
9. Repeat with stitch 1 on to

the next adjacent needle at the left, not previously involved, knit it down and bring it back in line with the empty needle. You now have four empty needles – the original 1 plus 3.

10. Look at the nylon cord and pick up the 4 remaining stitches and put them on to the 4 empty needles.

11. Knit about 10 rows and remove from the machine. Pull out the nylon cord and you have a neat double buttonhole. You may use more needles to make larger buttonholes.

* TO KNIT DOWN A STITCH

This means that where there are two stitches on a needle, you reduce it to one stitch on a needle as follows:-

1. Bring the needle forward enough to allow the back stitch (of the two) to slip behind the latch.
2. Now take the needle back again and the latch will come forward and close over the needle.
3. Carry on pulling the needle back to working position and the second stitch (in the hollow of the needle) will pull through the back stitch. This leaves one stitch on the needle. If you make a mistake, for example by leaving two stitches behind the latch, they both fall off and this is not a good plan!

SIDEWAYS KNITTED BANDS IN STOCKING STITCH

With the wrong side of work facing you, pick up the edge for the band with a treble transfer tool. This must be done neatly and accurately. At the bottom edge, make an extra stitch by picking up the little bar of the end stitch. This will help the band to stay level with the main knitting at the bottom.

BUTTONHOLE BAND

1. Using main tension, knit one row. Now decide where you are going to make the buttonholes. You can do this quite unscientifically by count-

ing the needles to make sure you will place them evenly. It is also helpful to make a note of the needles you have selected. You can mark the selected needles with a non-permanent, coloured felt tip pen.

2. Set RC at 000. Using MT-1, K 4 rows. Mark the required needles for the buttonholes with separate pieces of nylon cord or short pieces of strong, smooth yarn in a contrast colour. If you use contrast yarn, make sure that it will not shed fibres or dye on to your work and spoil the finished appearance.

3. Using MT-1, knit until RC shows 10. (Note that this is not knit 10 rows.)

4. Using MT+1, knit one row. This loose row will form a neat fold line on your band.

5. Using MT-1, knit until RC shows 17 and make the buttonhole as described above.

6. Knit until RC shows 21. Pull out the nylon cords.

7. Pick up the ridge row. Using MT, K 1 row then finish off, use one of the following methods:-

a) Using Tension 10, knit one row and link off.

b) Cast off behind the sinker posts.

BUTTON BAND

1. Pick up the edge for the band.

2. Set RC at 000. Using MT-1, K 10 rows.

3. Using MT+1, K 1 row. This loose row will form a neat fold line on your band.

4. Using MT-1, K 10 rows.

5. Pick up first row. Using MT, K 1 row and finish off as for the Buttonhole Band.

A real bonus of using this method is that there is no hand sewing of the band to the garment.

BUTTONHOLES USING THE RIBBER

(Also suitable for Passap and Pfaff machines)

This method is for a making a separate band and is knitted vertically. The number of rows to knit is not given because I think it is always best to knit

too many rows then pull the excess back and cast off neatly.

SMALL BUTTONHOLES

(In a 1x1, 2x2 or every needle rib)

The number of needles given is only a suggestion. Once you have mastered the technique, you can use as many as you wish.

BUTTONHOLES IN 1X1 RIB

1. Use the side hooks or a 19 stitch cast-on comb plus a small weight.

2. Over about 11 stitches, cast on in 1x1 rib and K 10 rows.

3. Counting from the left (you count all needles on main bed and ribber), transfer ribber stitch 5 to main bed needle 7 and main bed stitch 5 to ribber needle 3.

Leave these empty needles in holding position or working position.

4. K 1 row and replace hook. (If you are using a comb, do not touch it.) Knit to the next buttonhole.

BUTTONHOLES IN 2x2 RIB

Count all needles, starting at the left.

```

1 2 3 4 5 6 7 8 9 10 11
| | x | | x | | x | |
| | x | | x | |
1 2 3 4 5 6 7 8

```

1. Cast on 11 stitches on main bed, arrange in 2x2 rib as shown above and knit about 10 rows.

2. Transfer ribber stitch 4 to main bed needle 5 and ribber stitch 5 to main bed needle 7.

3. Leave empty needles in holding position. K 1 row.

4. Twist the loops on the ribber bed stitches.

5. Continue to knit to the next buttonhole.

BUTTONHOLES IN EVERY NEEDLE RIB

The number of needles used depends on the width of band required.

1. Cast on, in every needle rib, eight needles on the main bed and seven needles on the ribber bed.

2. Knit a few rows.

3. Counting from the left,

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transfer main bed stitch 4 to ribber bed needle 3.

4. Transfer ribber bed stitch 4 to main bed needle 5.

5. Knit the required number of rows.

LARGER VERTICAL BUTTONHOLES

(In a 1x1, 2x2 or every needle rib.) The following method gives a larger vertical buttonhole in 1x1 rib.

1. Wind a small ball of main colour and thread up in feeder 2.
2. Cast on for an every needle rib but make an extra stitch at the right of the main bed after the three cast on rows. Knit 10 rows.
3. Set main bed and ribber to hold.
4. At left put three needles on main bed and three ribber needles to holding position. Knit 6 rows.
5. Bring those needles to holding position. Remove yarn from feeder and take carriage to the other side.
6. Thread up with the second ball of yarn. Put first set of unknitted stitches to upper working position and knit 6 rows.

7. Break off yarn. Push all needles to holding position and take carriage across to original side.

8. With machine set for normal knitting, rethread original yarn and knit to next buttonhole. On completion of band, neatly sew in ends.

As an alternative, look on page 40 of your July 1994 copy of *Machine Knitting Monthly*. You'll find a much better band knitted in an every needle rib and it looks really good. It is written for Passap and Pfaff machines, but if you look at the diagram for the band, you'll see there is no difference in the method.

VERTICAL BUTTONHOLES IN 2x2 RIB.

Wind a small ball of the same coloured yarn and thread it up into the second yarn mast before you begin.

1. Cast on 11 stitches on main bed and 11 stitches on ribber bed (you are now out of the usual cast on arrangement) in 2x2 rib.

```

||x||x||x||
||x||x||x||

```

2. Knit about 12 rows, finishing with carriages at the right.

3. Set main bed and ribber for holding.

4. Bring needles 1, 2, 4 & 5 on main bed and needles 1, 2, 4 & 5 on ribber bed to holding position. Knit 6 rows.

5. Bring all needles to holding position, remove yarn and take carriages to left.

6. Return left side needles to upper working position or take them back to working position with a transfer tool and knit 6 rows. Break off yarn. Push all needles to holding position, take carriages back to the right, rethread the machine and knit 12 rows.

On completion, you only have to sew in the ends of yarn. Keep this side to be attached to the garment.

VERTICAL BUTTONHOLES IN EVERY NEEDLE RIB

Before starting, wind a small ball of the same coloured yarn and thread up in second yarn mast.

1. Cast on required number of stitches and knit a few rows.
2. Push to holding position half the needles on main bed and ribber bed.
3. Set main bed carriage and ribber bed carriage for holding.
4. Knit 4 to 6 rows and remove yarn from feeder.
5. Push all needles to holding position on both beds and take carriages to the left. Thread up from the second mast.
6. Reverse the needles that were in holding position and knit the same number of rows. Break off the yarn.
7. Push all needles to holding position and take carriages to the right.
8. With both carriages set on normal, knit the required number of rows.

A NEAT EDGE

To improve the edge of all bands knitted in every needle rib, cast on as usual. After knitting the three cast on rows, bring up an extra needle on main bed at the right or the left. Continue as above, ignoring this extra needle. Do not count it at all. This gives a firmer edge to the band.

Once you are familiar with the technique of knitting vertical buttonholes, perhaps you would like to try the following tip in a 1x1 rib – although it can be used for all ribs. It was

given to our club members by Doris, who was inspired by that excellent publication *The Brother Ribber Technique Book*.

METHOD

- a) Knit until the buttonhole is reached, ending with carriage at right.
- b) Push all needles at left of centre to holding position on both beds. Set machine to hold. Knit five rows, thus ending with carriage at left.
- c) Counting to the right from the centre of the ribber, hook yarn on to the second needle in work.
- d) Set both carriages to "part" or "slip" and take the carriages across to the right without knitting.
- e) Leave both carriages on "slip" or "part" but cancel the "hold" button on both carriages.
- f) Knit across to the left.
- g) Transfer the yarn hooked on to the needle at right and place it on to first needle of the main bed to left of centre.
- h) Push all needles at right, that have been knitted, to holding position on both beds and set both carriages to "hold", cancelling the "slip" or "part" buttons.
- i) Knit two rows on the stitches at the left. You will see that there is a strand of yarn crossing the centre.
- j) Place this strand on to the first needle on the main bed as before.
- k) Knit another two rows and hang the strand of yarn on to the same needles. Knit across all needles to complete the buttonholes.

As always, this is so much easier to knit than to write! There are no ends to sew in, it looks good and really works. Why not try it?

THE BROTHER RIBBER TECHNIQUE BOOK

For readers who have not seen *The Brother Ribber Technique Book*, we can thoroughly recommend it to all machine knitters. It contains a wealth of information of special interest to knitters who use a double bed machine. For details of your local or mail order stockist, please write to:

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CUT 'N' SEW

BODY WARMER

Making one of her occasional and welcome "appearances" in MKM, Pam Turbett chooses a lightweight, sleeveless, body warmer to cut and sew from your own knitted fabric.

Pam Turbett

Pam Turbett writes - "In 1993 I was invited to fly to Nashville, Tennessee, to be one of the thirty-odd tutors at the big four-day Machine Knitting Seminar organised by Vickie Mercer, the editor of Machine Knitters Source. My working colleagues included many of the famous names in the machine-knitting world and one of these was Morgan Hicks, fabric designer, author and member of the faculty of the Fashion Design Department at the Art Institute of Seattle. We established an immediate rapport - he liked my dressmaking and I adored the wonderful fabrics he had knitted. By the end of the seminar we had reached an agreement; he would send me six lengths of knitting, three of which I would cut and sew into sweaters which I would mail back to the States for him to wear. The remaining three pieces were for me to use as I wished!

The light and cosy vest-type body-warmer you see here is made from one of those pieces. Most of its attraction lies in the knitted fabric itself - a background of dark blue matt wool with shiny, silky rayons, random dyed in a variety of lighter colours, knitted into it in an intricate Fair Isle pattern. I am unable to supply punchcard instructions for this fabric or to recommend particular yarns but Morgan can supply sets of Design Compendium Disks; in various formats (Visa and Mastercard accepted). Contact him on E-mail Compuserve (72430,1266) or write to him at 9421 8th Avenue

SW, Seattle, WA 98106, U.S.A., or telephone (00 1) 206-763-4427. Morgan's articles on various aspects of knitting can be found in Machine Knitters Source, available in the U.K. on subscription."

Note: References in the following instructions to 'Book 1' or 'Book 2' refer to Pam Turbett's *'Revised Knit, Cut and Sew'* Books. See inset advertisement.

DESCRIPTION:

VEST or BODY-WARMER, fully lined with bound edges, pockets, collar and zipped front-fastening.

PATTERN RATING:

Knitting - Beginners can use simple stocking-stitch or a tuck stitch in one colour. Advanced knitters may choose to make a more complicated fabric. No shaping on the knitting machine is involved.

Sewing Skill: - Intermediate.

Machines: Knitting - any standard gauge machine.

Sewing: - an overlocker, or sewing-machine with swing-needle stitches, will be needed for oversewing the lower hem edge. A zipper foot attachment is advisable for inserting the zipper.

Materials: Butterick Classics Pattern 3081, obtainable from local stockists or direct from Butterick Fashion Marketing Co., New Lane, Havant, Hants. PO9 2ND. Tel: 01705-492769. This pattern is avail-

able in sizes XS(6), S(8-10), M(12-16) and L(16-18) in one pack, and L(16-18) and XL(20-22) in another. It includes three other similar jackets with sleeves, a skirt and long pants; we have used View A.

Yarn: To achieve the effect shown, a random-dyed yarn used for any closely integrated (no long floats!) Fair Isle patterning on a dark plain background will work. Pure wool is advisable, either for the whole garment or just for the background colour as it will give warmth without undue weight. Pure acrylics may not be so successful. However, more summery yarns such as a cotton/linen mix could be used to good effect. Additional yarns used for any Fair Isle patterning could be silk, rayon, synthetics, cotton, or more wool. Beware of making the garment too heavy by using too much heavy yarn. Check that all yarns used are washable unless you intend to have the garment dry-cleaned.

Lining fabric: The usual woven polyester will ease subsequent laundering and slips easily over sweaters or other clothes; alternatively, consider silk satin or taffeta or even something like cotton gingham or towelling. Buy sufficient to cut pattern pieces 3 (x 2), 4 (double on a fold) and 5 (x 4).

Fusible Interfacing: Enough Ultrafine or Stayflex fusible woven cotton to interface both collar pieces (patt. piece 6). The body should not require interfacing at all unless the knitted fabric is very thin and floppy; in this case, buy sufficient Vilene H410 to interface the Front and Back body section pieces completely. (Note: the vertical threads incorporated in the H410 must run vertically down the length of the garment and not horizontally.)

Bias Binding: The pattern quotes 13mm (1/2in) binding but we found that a wider width is needed to cope with the bulkiness of the knit plus lining fabric; this can be purchased, probably in woven cotton 2.5cm (1in) finished width to match the colour of your base yarn. Alternatively, cut your own 4cm (1 1/2in) wide bias strips from any suitable woven fabric and join them

until you have sufficient length (see Chapter 12 of 'Book 2'). Our medium-size vest/body-warmer required 2.55m (2 3/4yds).

A Chunky Open-ended Zip Fastener. The pattern stipulates 75cm (30in) in length because the zipper is intended to reach right up to the top of the collar. However, Pam chose to use a shorter zip, 53cm (21in), to give a V-necked appearance. The choice is yours but could be influenced by how tall or short you are.

Elastic, for the lower edge hem; the pattern suggests 2 rows of 1.25 cm (1/2in) width and lists appropriate lengths, but Pam used just one row of good quality, non-roll loom elastic, 2.5cm (1in) wide. Roughly 1.15m (45in) will be required - but check the length you will need for it to fit very easily around you at whatever level the hem will reach on your body; this may be on the hips, but actually looks better if it is a little below.

Cotton Tape, 6mm (1/4in) wide, or Vilene 'Edge-tape' which is conveniently fusible. You will need 1.75m or 2yds.

Polyester Sewing Thread to match all fabrics, for the sewing-machine and for the overlocker if you are using one.

Measurements: The pattern is designed to cover all Dressmaking Sizes from 6 to 22 inclusive (i.e. for bust 30 1/2in to 44in; hips 32 1/2in to 46in)

Tension: Please note - these measurements are achieved after washing and steam-pressing the knit: approximately 34 sts and 34 rows to 10cm (4in) measured over pattern. These figures are not obligatory - simply try to produce a fabric which has sufficient body (after washing and pressing) and is reasonably firm and opaque without being too stiff and heavy.

Knitting Notes: Stocking stitch with Fair Isle patterning has been used for the vest shown. The knit side is the right side of the fabric. However, feel free to create whatever fabric you like, patterned or plain, textured or flat.

64 ▶



Butterick

CLASSICS

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SIZE/TAILLE

TO MAKE THE VEST/BODY-WARMER

FIRST YOU MUST MAKE A MAKE A TENSION SAMPLE! Honestly, it's not worth shirking this.

Using your chosen yarn/yarns, cast on 100 sts and K 100 rows, in the chosen stitch. Cast off or remove on to WY. Wash the piece in warm water with a gentle washing liquid such as Sansolaine; dry and then steam-press, using a fairly hot iron and plenty of steam; press the iron hard down on the fabric, stretching out, straightening and flattening it. "Killing" the knitted fabric in this way actually produces the necessary softness and fluidity. Leave the piece to cool and contract. When cold, check the number of stitches and rows to a 10cm (4in) square and compare with the Tension figures suggested. If necessary, adjust the tension and repeat the process. When you are satisfied that the tension is more or less correct, then measure the entire piece very carefully and accurately and record the measurements.

For example, on your tension sample, 100 needles may have produced 12in (30cm) width and 100 rows may have produced 11in (28cm) in

length (after washing and steam-pressing). This indicates that the maximum width of fabric which can be knitted on the full bed of 200 needles will be 24in; also, you can now calculate that 8.3 needles are required to produce each inch of fabric width.

MAKE A KNITTING AND CUTTING PLAN

Sort out the paper pattern pieces for the vest/body-warmer - 3, 4, 5, and 6. Make any necessary alterations to the Front and Back to ensure

that the fitting will be correct as regards length, circumference over bust and hips with the desired amount of extra room for movement. If you need to make alterations for a large bust or a "dowager's hump", do this now (see Chap.2 of 'Book 2'). Place the pattern pieces on a table as in the Cutting Plan shown in Fig.1. Measure the length and width of knit required.

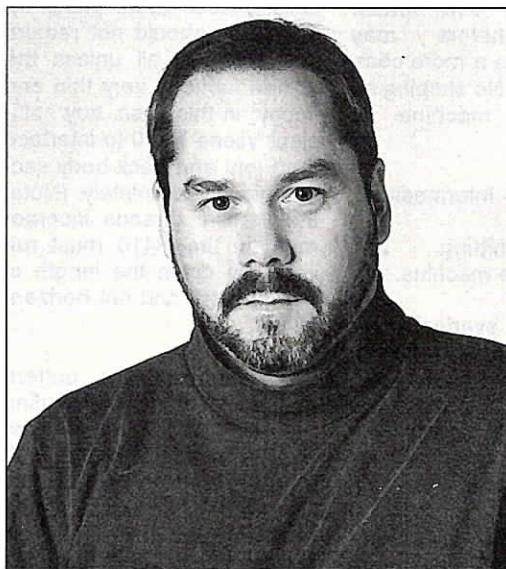
Possible problems:

1. In larger sizes the Back pattern piece may be too wide

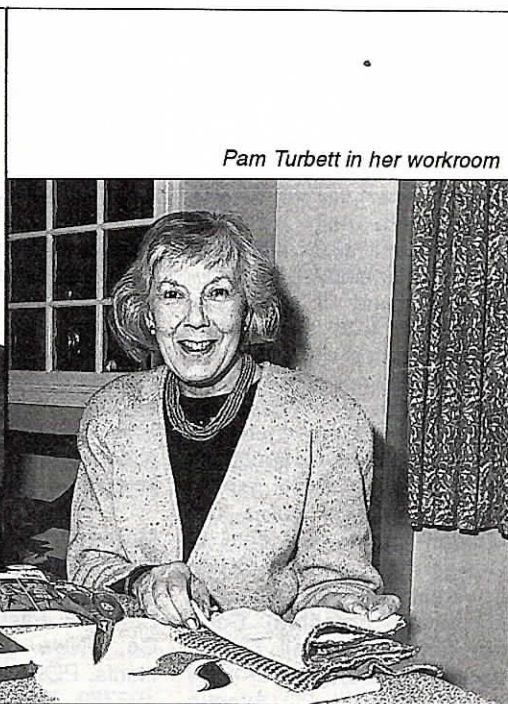
to fit into the maximum width of the knit; if so, cut it in two halves with the seam allowances added at Centre-Back. Pattern pieces will eventually be placed on the knit as shown in Fig.2.

2. If you find that neither the Front nor the Back will fit into the maximum width of your knitting, adopt the following plan:

a. Place the Front and Back patterns together with the side seams aligned as in Fig.3. Stick in place with Sellotape. Draw in new seamlines, x and



American Designer
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Pam Turbett in her workroom



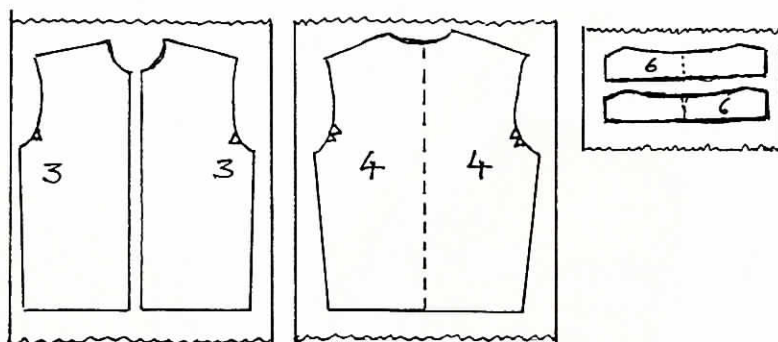
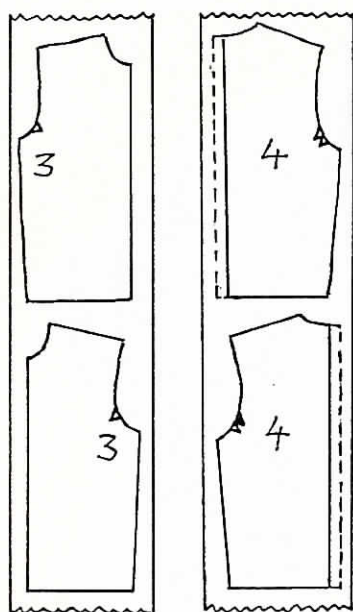
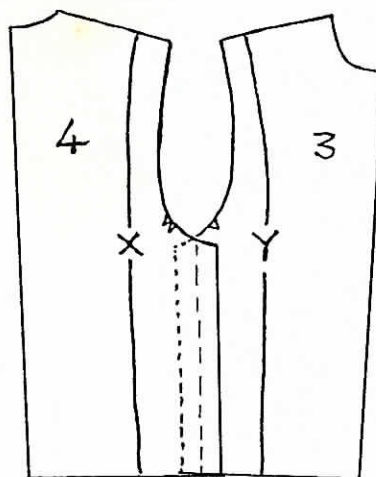


Fig 1

Fig 2
Seam allowances addedFig 3
Pattern pieces overlapped
Side seams aligned
New cutting lines 'X' and 'Y'

y, as shown and cut the pattern along these new lines.

b. You should now have three pattern pieces, a Back, a Side and a Front, all of which are narrower than the previous two pieces. Add the standard 1.5cm ($\frac{5}{16}$ in) seam allowances to the edges where you cut the lines x and y. Mark in the underarm point and replace the dots which mark the pocket placements on the new seamlines between the Side and the Front.

These three pieces will eventually be cut as in Fig.4.

Now draw your own rough cutting plan for the garment, writing in the required width and length for each piece (obviously this varies depending on the size being made and the arrangement of the two or three pieces). Allow an inch or so extra on both width and length as a margin of error. From these measurements and the measurements of your Tension Sample, calculate how many needles you

will need to employ and how many rows you will need, in order to knit each piece planned.

KNIT THE LENGTHS OF FABRIC

Then wash them using a gentle washing liquid and lukewarm (not hot) water, exactly as you washed the tension swatch. Rinse well and spin dry. The washing can be done in the kitchen sink but if you prefer to use a washing-machine, set to a cool, wool wash programme. Dry completely.

STEAM-PRESS THE FABRIC

Use a hot iron and plenty of steam! A pressing-cloth is inadvisable - you need to be able to see the fabric. Aim to produce a flat, even texture, an exactly uniform width and to keep the rows precisely at right angles to the selvages - blocking wires threaded carefully and evenly through the selvages and the first and last rows, are an enormous help here.

Press first on one side and then finish on the other. Be prepared to take a lot of time and trouble with this. When you have finished, fold the pieces in loose layers, concertina fashion, to cool and contract. Preferably leave for several hours before starting to cut out.

CUT THE KNIT

Spread out the fabric. Decide which way up it is to go and remember that all pieces must then be cut in that direction because knitting is a 'with nap' fabric. Pin the pattern pieces in place, following your chosen cutting plan, checking that each grainline and each of the two Front opening edges, are precisely aligned with one stitch down their entire length. It is helpful to extend the grainlines on the paper pattern so that they are as long as possible. Cut with good sharp shears or, better still, with a rotary cutter and self-healing mat. Use the normal $\frac{5}{16}$ in (1.5cm) seam allowance and the recommended hem allowance.

CUT THE LINING FABRIC

As width is not a problem here, cut the lining using pattern pieces 3 and 4, but place the Back (4), 2cm ($\frac{3}{4}$ in) away from and parallel with, the fold of the fabric. This allows for a pleat at centre-back. Also cut four of pattern piece 5 for the pockets.

CUT THE WOVEN FUSIBLE INTERFACING

Cut two pieces on the fold using pattern piece 6. FUSE these pieces to the wrong sides of the two collar pieces already cut from the knit, using a hot iron with steam through a thin dry cloth.

TRANSFER ALL PATTERN MARKINGS

Transfer to the wrong sides of the cut pieces, using a fabric-marking pen or pencil.

ASSEMBLE THE VEST/BODYWARMER

Follow the directions in the pattern instruction sheets, starting on Page 2 in Column 3 - halfway down, at 'All Views', but please incorporate the following additional instructions: -

1. In the model shown, the "lapped" seam method was used for all seams. (See Pp 50-51, 'Book 1')

2. Before joining the shoulder seams, tack pre-shrunk tape (or fuse Vilene Edge-tape) to the wrong side of the front shoulder seamlines. (See Pp 37-39 of 'Book 1' for more details on this)

3. Page 2, bottom of Column 3: the pocket sections which are to be attached to the Back (or Side) sections can be improved by having a 3in wide lengthwise strip of the knit applied to the long straight, notched edge. This will show when the pocket gapes open. Apply tape to the seamlines when stitching all four pocket sections to the body pieces to prevent the opening from stretching out of shape. Then, after pressing the seam allowances towards the pockets, understitch the pocket to the seam allowances.

4. Page 2, lower end of Column 4: do not sew up the hem yet!

5. Page 2, Column 5: apply one collar section to the neck edge and press the seam

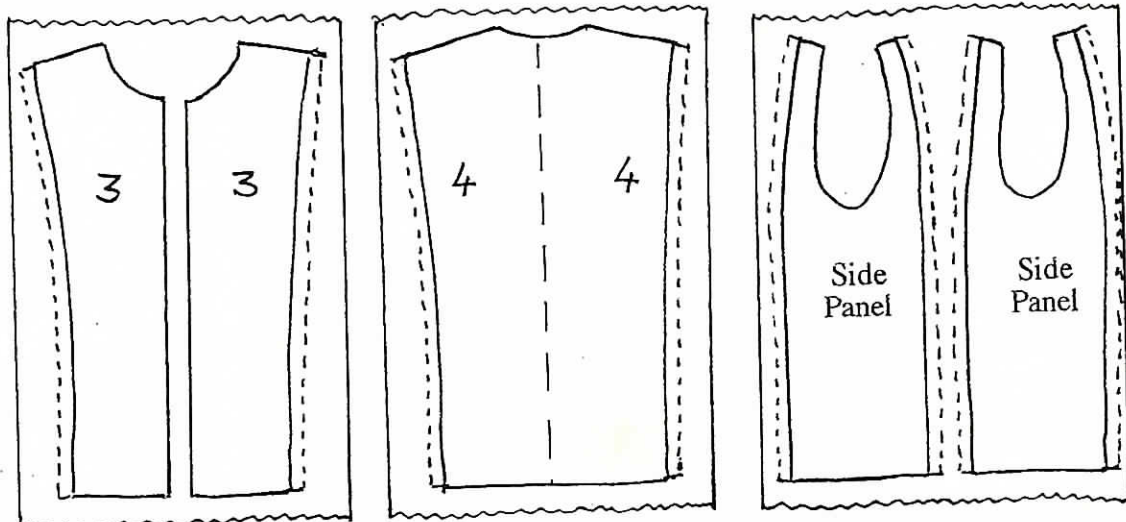


Fig 4
Seam allowances added to all three sections

open; do not trim the seam allowances.

6. Now make up the lining by joining the shoulder and side seams. Stay-stitch around the neck seamline, snip to allow it to be stretched out and then attach the second collar section to the neck; press the seam open and do not trim.

7. You now have two garments which should be placed wrong sides together. The outer edges should be pinned to hold them securely in place. Machine-tack the two layers together 6mm (1/4in) from the lower hem edge and 2cm (3/4in) from all other edges, including the armholes.

8. Now oversew or overlock the hem edge and turn it up just once to enclose the elastic. Stitch to secure.

9. Page 2, bottom of Column 5: trim away seam allowances as shown.

10. Page 3. Columns 1 and 2: bind edges and insert zip as

shown.

11. Page 4, top of Column 3: bind armhole edges as shown.

12. With a needle and matching thread, hand-stitch the two neck seamlines together invisibly to hold the collar firmly in place.

PAM TURBETT

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Designed by

ZIPPED JACKET

8

Judy Dodson

BACK

Push 81 [89, 97, 105] Ns at centre of machine to WP with extra N at left. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in patt, K 88 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 7 sts at beg of next 2 rows. 67 [75, 83, 91] sts. K 58 [58, 68, 68] rows. RC shows 60 [60, 70, 70].

SHAPE SHOULDERS

Cast off 5 [6, 7, 8] sts at beg of next 4 rows and 6 [7, 8, 9] sts at beg of foll 4 rows. Cast off rem 23 sts.

BACK WELT

Push 79 [87, 95, 103] Ns to WP. With P side of Back facing, replace sts on to Ns, dec evenly. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-3/MT-3, K 24 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool *.

POCKET LININGS

Using MY, cast on 19 sts by hand. Set RC at 000. Using MT, K 30 rows. Using WY, K a few rows and release from machine.

POCKET FLAPS

Push 19 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in moss st. * K 1 row. Drop the first and every foll alt st 1 row down and reform. K 1 row. Drop the 2nd and every foll alt st 1 row down and reform. These 2 rows from * form patt. K 8 rows. RC shows 10. Keeping patt correct, dec 1 st at each end on next and every foll alt row until 13 sts rem. RC shows

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Aran. (Yarn Guide No.17.)
8 [8, 9, 9] x 100 g balls in Blue (MY).
1 x 55 [55, 60, 60] cm, 22 [22, 24, 24] in open ended zip fastener.
2 buttons.

GARMENT WEIGHT

Finished garment in third size weighs 765g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 82 [87-92, 97-102, 107] cm, 32 [34-36, 38-40, 42] in.
Actual size 88 [96, 105, 114] cm, 35 [38, 41½, 45] in.
Length to shoulder 61.5 [61.5, 65, 65] cm, 24½ [24½, 26, 26] in.
Sleeve seam with cuff turned back 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 28 rows to 10 cm, 4 in measured over pattern (tension dial setting approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

PATTERN

K 1 row. * Drop st 1, 5, 9, 13 and every foll 4th st at left of centre 0 1 row down and reform. Drop st 4, 8, 12 and every foll 4th st at right of centre 0 1 row down and reform. K 3 rows. Drop st 3, 7, 11 and every foll 4th st at left of centre 0 1 row down and reform. Drop st 2, 6, 10, 14 and every foll 4th st at right of centre 0 1 row down and reform. K 3 rows. These 6 rows from * form pattern.

15. Transfer centre st on to adjacent N for buttonhole. K 1 row. Dec 1 st at each end on next and every foll alt row until 9 sts rem. RC shows 19. Cast off with a latch tool.

RIGHT FRONT

Push Ns 3 to 40 [44, 48, 52] inclusive at right of centre 0 to WP. * 38 [42, 46, 50] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in patt. K 88 rows.

SHAPE ARMHOLE

Set RC at 000. Cast off 7 sts at beg of next row. 31 [35, 39, 43] sts. K 1 row *.

PLACE POCKET FLAP

Transfer sts 12 to 30 inclusive on to a st holder. Place Pocket Flap on to empty Ns. ** Unravel WY. K 38 [38, 48, 48] rows. RC shows 40 [40, 50, 50].

SHAPE NECK

Dec 1 st at left edge on next and every foll alt row until 22 [26, 30, 34] sts rem. K 3 rows. RC shows 60 [60, 70, 70].

SHAPE SHOULDER

Cast off 5 [6, 7, 8] sts at beg of next and foll alt row, K 1 row. Cast off 6 [7, 8, 9] sts at beg of next row, K 1 row. Cast off rem 6 [7, 8, 9] sts.

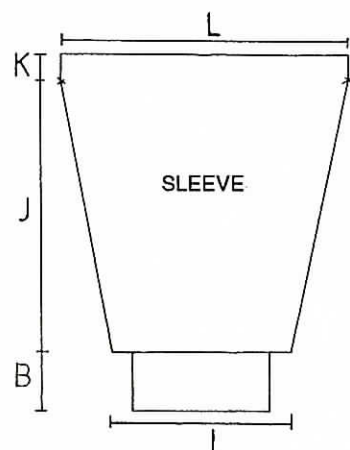
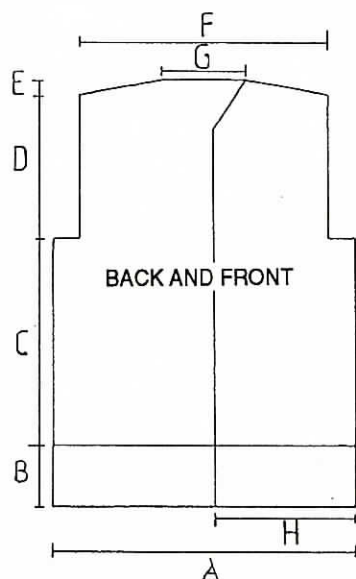
POCKET EDGE

Push 19 Ns to WP. With K side facing, replace sts from st holder on to Ns. Using MT+3 and MY, K 1 row. Cast off with a latch tool **.

LEFT FRONT

Push Ns 4 to 41 [45, 49, 53] inclusive at left of centre 0 to WP. Work as for Right Front from * to * reversing shaping by reading left for right.

- A = 45 [49, 53.5, 58] cm
- B = 9 cm
- C = 31 cm
- D = 21.5 [21.5, 25, 25] cm
- E = 2.5 cm
- F = 37 [41.5, 46, 50.5] cm
- G = 12.5 cm
- H = 21 [23, 25.5, 27.5] cm
- I = 26.5 [26.5, 31, 31] cm
- J = 40.5 cm
- K = 4 cm
- L = 43 [43, 50, 50] cm



PLACE POCKET FLAP

Transfer sts 13 to 31 inclusive on to a stitch holder. Place Pocket Flap on to the empty Ns. Work as for Right Front from ** to **, reversing shaping by reading right for left.

FRONT WELTS

Push 37 [41, 45, 49] Ns to WP. With P side of front facing, replace sts on to Ns, dec 1 st. Work as for Back Welt from * to *.

SLEEVES

Push 48 [48, 56, 56] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, cont in patt. K 6 [6, 5, 5] rows. Shape sides by inc 1 st at each end on next and every foll 7th [7th, 6th, 6th] row until there are 78 [78, 90, 90] sts. K 9 [9, 12, 12] rows. RC shows 114. Place marker at each end. K 9 rows. Using WY, K a few rows in st st and release from machine, leaving empty Ns in WP. With K side facing, replace sts on to Ns. Unravel WY. Using MY, K 2 rows. Using MT+4, K 1 row. Cast off with a latch tool.

CUFFS

Push 40 [40, 47, 47] Ns to WP. With P side of sleeve facing, replace sts on to Ns, dec evenly. Work as for Back Welt from * to *.

FRONT EDGINGS

Push 84 [84, 92, 92] Ns to WP. With K side facing, pick up sts along first edge and place on to Ns. Using MT-1 and MY, K 2 rows. Using MT+4, K 1 row. Cast off with a latch tool.

COLLAR

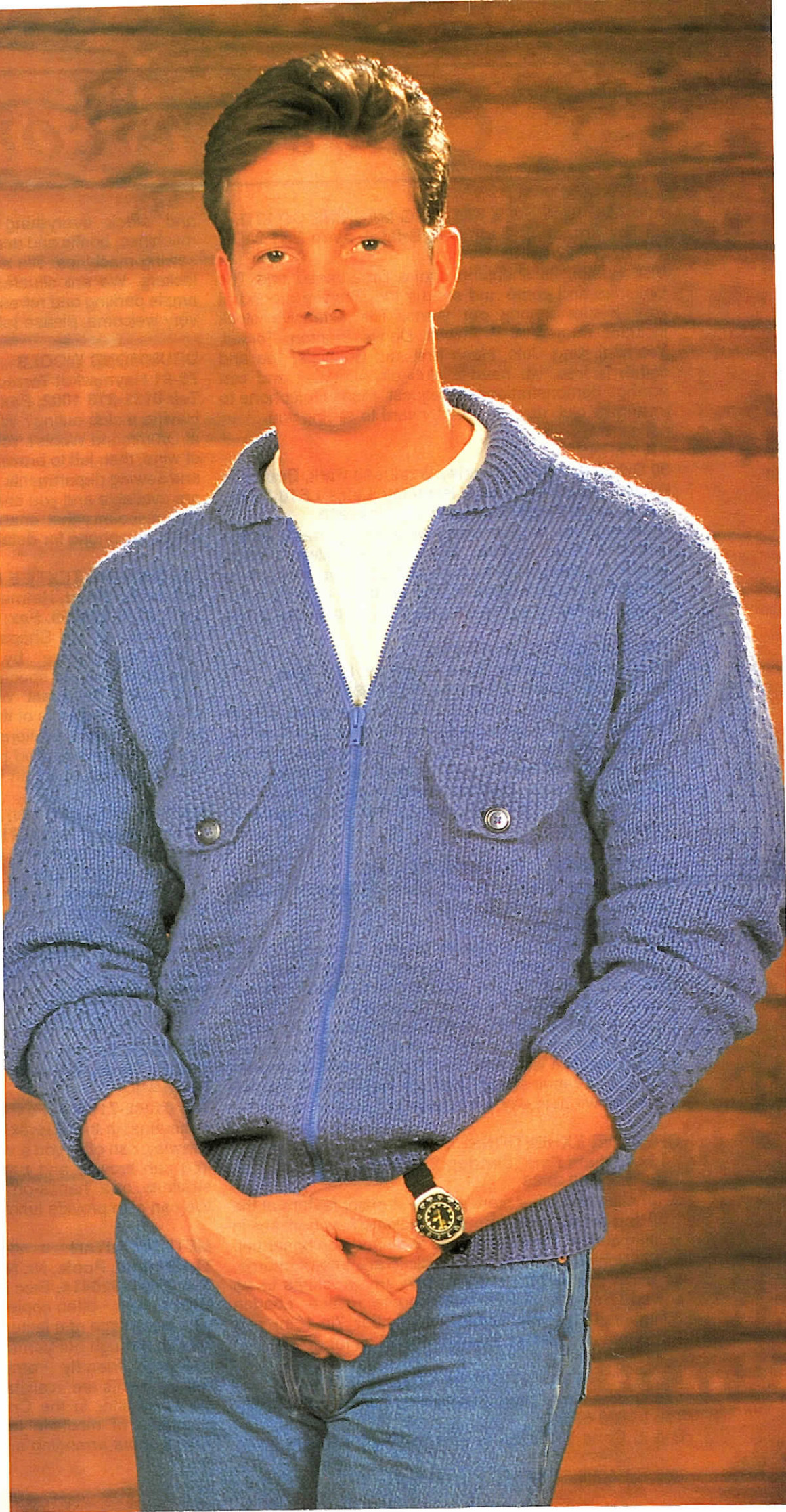
With carriage at right and using MY, cast on 109 sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 2 rows. Push 1 N at carriage side to HP, K 1 row. Push 1 N at each end to HP on next 28 rows. Push 1 N at carriage side to HP, K 1 row. Push Ns at opposite end to carriage from HP to UWP. Take yarn round first inside N in HP, K 1 row. Push Ns at opposite end to carriage from HP to UWP, K 1 row. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams. Sew pocket linings into position. Sew on buttons. Stab st zip in place. Sew on collar.



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A DAY OUT

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life.

Make your members' day with the occasional trip out and here are some ideas for where to take them.

HEMS

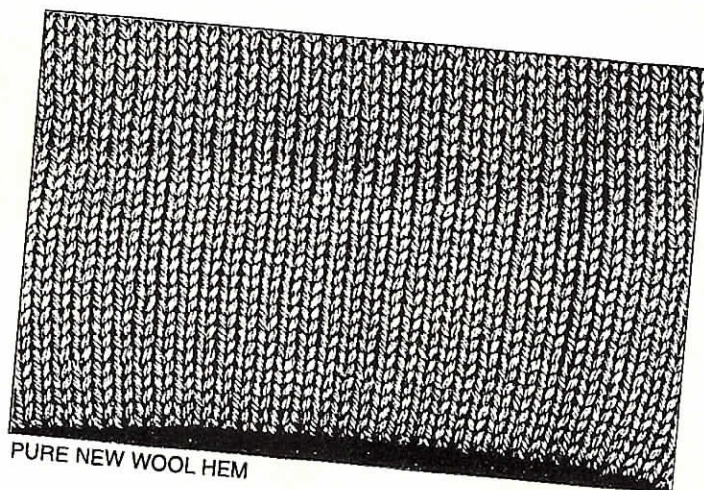
We're often asked if we have any special hints and tips for knitting hems, so here are a couple of hems, knitted by one of our readers, which you might like to try.

These hems were sent to us by Gwen Taylor who lives in Bamber Bridge, Preston and they demonstrate just how easy it is to produce a lovely, flat hem on a knitting machine. Gwen has knitted two versions, one in acrylic and the other in Pure New Wool.

The hem knitted in wool has been damp pressed and, as you can see from the photograph, there's an almost invisible line where the stitches were picked up. The second sample was too dark to photograph but the hem was equally neat.

ACRYLIC HEM

At Tension 5, cast on using the weaving method over 41 stitches and knit 10 rows. Knit 1 row at Tension 9. Knit 10 rows at Tension 6. Make a hem by picking up the stitches, starting from the end furthest from the loose end and placing them on to the corresponding needles. There are now two stitches on each needle. Hang the stitch bar, through the stitches, on every needle. Push all needles to holding position and using Tension 7, knit across to close the row. Knit on to the second hem. Knit in a guide line. Using Tension 6, knit 10 rows.



PURE NEW WOOL HEM

Change to Tension 5 and then continue as follows:-

With both slip buttons in and carriage at left, knit one row at Tension 5, using one strand of matching Drima thread. Using Tension 6, knit 10 rows. Pick up one stitch from the guide line for each needle. There are now two stitches on each needle. Do not pull through. Push all needles to holding position. Using Tension 7, knit the closing row then knit on and latch off. Pull out the guide line and you have two lovely flat hems.

PURE NEW WOOL HEM

Push 41 needles to holding position for this sample and e-wrap every alternate needle. Knit 20 rows at Tension 5. Knit 1 row at Tension 9. Knit 21 rows at Tension 6. Pick up the long loops and place on to every alternate needle. There are now two loops on every alternate needle. Push all needles to holding position. Holding the hem down and using Tension 7, knit one row to close the hem then knit on and latch off. Damp press the wool hem.

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FROG

9

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply yarn in Lemon (A), Green (B), White (C), Gold (D) and Pink (E).
Polyester stuffing.
A small amount of black felt for eyes.
Clear adhesive.

TOY WEIGHT

Finished toy weighs 75 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Length of Body 18 cm, 7 in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

- We used knit side of knitting as right side of toy.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn, then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alternate stitch on to adjacent needle and push empty needles back to NWP.
- Oversew end stitches of rows together to make a neat seam.

MAKING UP

Fold body in half and join side seams. Stuff body. Join cast-on and cast-off edges. Mark position of eyes 18 rows from beginning of section knitted in B, leaving 16 clear stitches between. Place a small amount of stuffing under eyes and sew in position. Using the template, cut out two circles

from felt and glue in position. Join side seams of feet. Place small amount of stuffing inside. Using matching yarn, gather along cast-on row. Pull up yarn and secure. Place a small amount of stuffing in legs. Sew pulled up section of feet to open end of legs (making sure ridged side of feet will be uppermost). Sew side seam of

Ruth Cox, of Pippin Designs, specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, send a stamped, addressed envelope to:-

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top half of legs to inc/dec section on back of body, with pulled up end to lower edge of body. Fold in half and join ends of legs together. Join side seams of hands. Using matching yarn, gather along cast on row. Pull up yarn and secure. Pull up cast off yarn and secure. Sew to open end of arms. Place a small amount of stuffing in arms and sew to body below inc/dec section on front of body so that ridged side of hands face forward. Using E, embroider a line of chain stitches along colour change section between markers, making mouth turn up at each end. Sew flower to mouth.

EYE TEMPLATE



ACTUAL SIZE



BODY

UNDERBODY

Push 25 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Using MT, K 1 row. Using e-wrap method, inc 1 st at beg of every row until there are 45 sts. K 29 rows. Using cast off method, dec 1 st at beg of every row until 35 sts rem. RC shows 60. Place marker at each end. Cont to dec 1 st at beg of every row until 25 sts rem. RC shows 70.

UPPER BODY

Set RC at 000. Using B, K 1 row. Using e-wrap method, inc 1 st at beg of every row until there are 35 sts. Place marker at each end. Cont to inc 1 st at beg of every row until there are 45 sts. K 29 rows. Using cast off method, dec 1 st at beg of every row until 25 sts rem. RC shows 70. Cast off.

EYES (KNIT 2)

Push 25 Ns to WP. Using B, cast on using e-wrap method. K 4 rows. Using C, K 1 row. Thread off. Pull up yarn, secure and join seam.

LEGS (KNIT 2)

Push 21 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and B, K 1 row. Hang on cast on comb or use a nylon cord to secure loops, then push empty Ns back to WP, K 70 rows. Cast off. Pull up yarn, secure and join seam.

ARMS (KNIT 2)

Push 13 Ns to WP. Using B, cast on using e-wrap method. K 12 rows. Cast off. Join side seam.

FEET (KNIT 2)

Push 27 Ns to WP. Counting from one side, push every 7th N back to NWP (4 groups of 6 Ns in WP). Using B, cast on using e-wrap method. K 25 rows. Push empty Ns to WP. K 25 rows. Thread off.

HANDS (KNIT 2)

Push 19 Ns to WP. Counting from one side, push every 5th N back to NWP (4 Groups of 4 Ns in WP). Using B, cast on using e-wrap method. K 18 rows. Push empty Ns to WP. K 18 rows. Thread off.

FLOWER

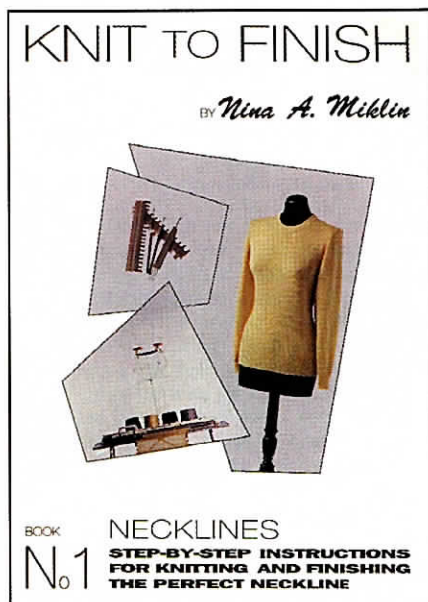
Push 17 Ns to WP. Push 2nd and every foll alt N back to NWP. Using WY, cast on and K a few rows ending with carriage at right. Using C, K 2 rows. Push empty Ns back to WP. K 3 rows. Make a hem by placing loops of first row worked in C on to alt Ns. Unravel WY when work is completed. Using D, K 1 row. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

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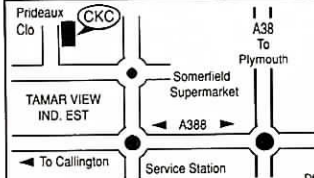
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D4

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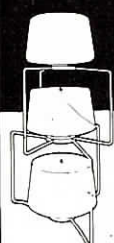
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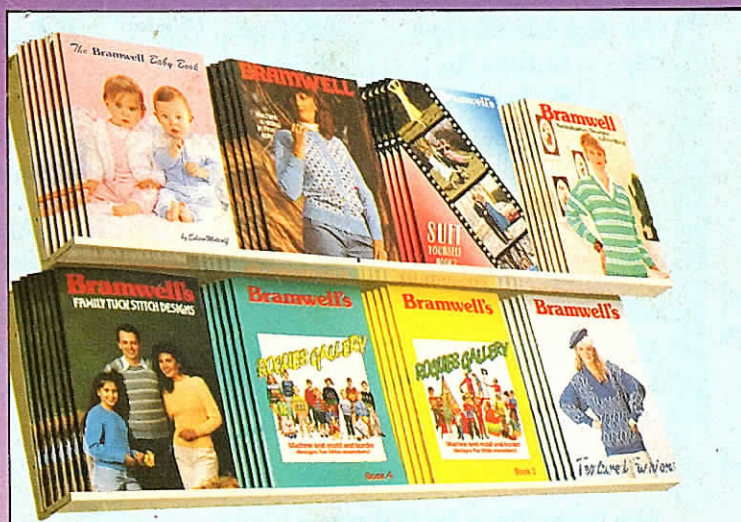
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